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The Adolph Lewisohn Collection of
MODERN FRENCH PAINTINGS
AND SCULPTURES

With an Essay on
French Painting During the Nineteenth Century
and Notes on Each Artist's Life and Works

By STEPHAN BOURGEOIS

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“L’ART EST CONTEMPORAIN
ET S’ACCOMMODE MAL AU RETROSPECTIF.”

Gustave Courbet

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L'ARLÉSIENNE by Vincent van Gogh (color plate) *frontispiece*

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PREFACE

La critique est aisée, et l'art est difficile.

DESTOUCHES

In the last decades a revolution has taken place in our valuations of modern artists and in our conception of art.

Where are the celebrities who were hailed as masters during the Nineteenth Century? The majority of them are already forgotten and their works are fast sinking into oblivion. The men whom our generation hails as masters were in their lifetime the objects of bitter attacks, of scorn and of utter neglect. Where are the critics of the Nineteenth Century? They have disappeared with the men they helped to make famous, and the doctrines which they attacked as revolutionary, or scoffed at as puerile, have become the common-places of modern aesthetics. The war which preceded this revolution was of necessity fought out on so many battlegrounds, so many banners were waved on both sides, that the main issue has at times been obscured. It has been called a war for freedom, a war for color, a war against a mechanical system of composition. It has been all of these things, but behind them has loomed at all times a larger issue—whether the eye or the mind should be the controlling factor in the artist's approach to reality.

It is obvious that such a war could not be won in a day. At the outset, art forms which boasted an easy visibility, being built on the optical methods of the old masters, were naturally more to the liking of the average man than the new language of modern art, which demanded a continual adjustment of eye and mind. In the struggle between the two conceptions, the majority, and with them the critics, inclined normally to the type which most flattered its old habits. Nevertheless, doubts gradually arose about the critical wisdom of those who preached with fanatical insistence a rigid adherence to the past. Men who fulfilled all the conditions of traditional criticism and who, not twenty years before, had been acclaimed as masters by the critics, were soon seen by all but their most fervent admirers to be no more than pale reflections of the past, old masters brought up to date, dependent on mechanical tricks for their effects. On the other hand, men whom twenty years before the whole critical world had dismissed, continued to challenge.

The war was not won thereby, but one point of great importance had been gained. It had become only too clear to both parties that art criticism was not an exact science, had not yet outgrown the methods of comparative aesthetics. The conservatives being robbed of their mainstay in authority and the radicals freed from their oppression, the issue was thrown into the public arena, where it still remains.

* * *

In these circumstances, the collector is faced with a problem. Since all critics are at loggerheads when it comes to contemporary art, on whom shall he rely? Shall he wait until artists have died and time has settled their merits? Or shall he risk his judgment in anticipation of future definitions by relying on his intuition? The forced choice has brought a spirit of adventure into collecting which is slowly turning the decision in favor of the

modern artist. Driven by inner necessity to create new conceptions of art, constructive artists have always taken risks which have usually led to economic defeat.

Is there any finer sport than to follow in the tracks of the pathfinder who advances into the dark recesses of his mind and illuminates for us with the torch of his perception the underlying truth of action? How splendid if everyone should acquire that same taste for imaginative adventure, collaborating in this way with artists to reach again the point where art and popular phantasy meet in folk art.

To live—with and for one's time—to create art, or, if fate has refused us the gift of artistic creation, to discern the spark as soon as it flies from the artist's mind, to follow the growth of men who are making history, is the greatest adventure which life offers to us.

* * *

The collection which is described in this volume was started about forty years ago in a purely independent way. Gradually acquiring a personal method of discerning different gradations of quality, the collector has expressed in the selection of the paintings and sculptures his reaction to contemporary life and art. Finding his opinion confirmed or reversed with time, he has built, by further additions and eliminations, an ensemble which today covers practically the whole field of modern French art, and affords unusual opportunities to the student to familiarize himself with the development of modern art thinking and methods of art collecting.

This publication has been undertaken to further the study of art problems, especially in relation to the functioning of the artist's mind face to face with optical reality.

The attempt has here been made to regard the subject entirely from the viewpoint of the artist instead of through the retrospective reactions of the spectator, as has been done heretofore, except by a few artists themselves and psychologists like Freud and his followers. The new direction of criticism indicated by them has been elaborated in the present volume, showing the sequence of styles as the result of psychological causes.

In the critical analyses of the most constructive artists of our time, the writer has tried to render in strong relief the considerations and impulses ("motifs" as Gauguin called them) which drove these men to creative action. To this end, the writer has been tempted to undertake an excursion into the past and examine the trend of thought underlying western art, and on the other hand, to lift here and there, with hesitation, the veil of the future.

The writer proceeds on the premise that art creation, in spite of classifications, is an uncharted sea—full of surprises and dangers. The reason may be found in the imperfect knowledge of our mind. So long as the nautical instruments are not scientifically known and their use perfected, art criticism will also remain in the circle of subjective opinion, where it has navigated since the days of the first art historians.

I confess that retrospective aesthetics are a source of great enjoyment to us. It is human to enjoy with the eyes of the past, but if art criticism wishes to become constructive, it must not be limited by retrospection but must rather advance courageously beyond the limits of comparative aesthetics. Art history—and this is its greatest achievement—has

discovered for our enjoyment and knowledge, islands and continents (works of art) which have arisen in the past through volcanic action from the bottom of the psychic ocean, but the nature of the forces which flung up those islands, conditioning at once the manner and the period of their flowering, is unknown to us.

We are still in a state of classification which limits our aesthetic notions to standards of one period or one country. The time is coming when classification must be utilized in a deeper and wider sense, going beyond personal enjoyment, to help, instead of impeding, the creative faculties of coming generations.

The problem which faces us is to make art criticism a constructive force, and give it the power to recognize rising talent in the shortest possible time. Art criticism can immeasurably aid the growth of art by encouraging artists to develop to the full their faculties and powers. It has not done so during the last century, because most critics, with the exception of Baudelaire, Duret and a few others, have recklessly condemned every fresh advance in art, because their own retrospective psychology was not alert enough to readjust itself to the forward motion of contemporary art. In fact, art has only grown despite general criticism, through the efforts of eminent artists eager to analyze their own minds in relation to the functioning of art. The mind, in its creative operation, was discovered by those artists and art purged by them of line mechanism, one of the most destructive defects inherent in naturalism as employed until then, which had restricted creative spontaneity for centuries, except in the hands of unusual personalities. The result was the killing of folk art altogether. The compositional methods of the Classicists were replaced by the Romanticists with a color system operating through the oppositions of dark against light values; to be changed again into warm and cool oppositions by the Impressionists. In this way, painting gradually returned to its normal function—the spontaneous fusion of color and form—through the exclusive insistence on coloristic unity, which automatically killed mechanical optics and resulted finally in abstract naturalism.

Men like Delacroix, Daumier, Manet, Cézanne, Gauguin, van Gogh, Seurat, Henri Rousseau and the rest, were not only great artists, but above all, thinkers in psychological and aesthetic terms, and must therefore be considered not only the fathers of modern art but of modern criticism as well. Applying their processes of thinking, this critical attempt has been made, and if this volume is instrumental in advancing the clarifying process which is under way, its purpose will have been amply fulfilled.

Special thanks are due for many of the guiding ideas underlying this publication to those artists with whom I have collaborated more or less for years and whose creative methods I had the opportunity to follow at close range: Oscar Bluemner, Emile Branchard, Vincent Canadé, Alfeo Faggi, Arnold Friedman, Stefan Hirsch, Gaston Lachaise, Robert Laurent, Dr. Stan, Joseph Stella, Maurice Sterne and Jennings Tofel. Mr. Guy Eglington's correction of the manuscript was very helpful in making this volume more readable. Most of the photographs for reproduction were made by Mr. William McKillop.

FRENCH PAINTING DURING THE NINETEENTH CENTURY

On plaisante facilement sur les oeuvres d'art nouvelles. Cela dispense de les comprendre. GUILLAUME APOLLINAIRE

I

The gradual conquest of the world of matter during the later centuries has partially obscured the action of new forces which were released from bondage through evolution and revolution in the different countries of the western world. Freedom of conscience and opinion have swung the pendulum of living, thinking and acting in the opposite direction from mass beliefs, making the individual master of his own mind, formerly kept in ignorance of itself through restrictive systems of thought. The individual has become in this way his own center of activity, generating energy with such rapidity as the western world had never known. This energy was partly canalized through the adaptation of matter to an increase of knowledge and comfort, but once the appetite for material knowledge had been sufficiently advanced, this same energy attacked the mind and its manifold manifestations, in search of a new psychic equilibrium.

The clarifying process resulting from research into the spheres of the mind has left its mark on the art of our time. Especially during the last hundred years, art has moved slowly from decorative arrangements of optical impressions to the creative expression of the mind's dynamic perception. Parallel with the work of a few leaders who accomplished this great advance, appeared a critical literature through which the conflict between old and new ideas was thrown into the public arena to be analyzed, defended or repulsed, until a body of more definitive ideas could advance the problem.

Thus the operation of the artist's mind began to reveal itself with ever increasing clearness. The movement was expedited through the invention of photography, which demonstrated with great suggestiveness the difference between optical seeing, or observation, and mental perception—that is, the difference between reality as the eye sees it and the world of action as the mind perceives it. The principle “true to nature” which had dominated art since the Renaissance and driven artists for three hundred years to concentrate on external reactions, dissolved in the renewed insistence on the mind's powers and faculties.

Reality, which had seemed until then an “absolute” in itself, dimmed into uncertain notions, which could be neither exactly gathered nor controlled. The eye showed its imperfections, and artists and scientists came to the conclusion that most of the facts and objects surrounding us escape our attention. Who has not noticed, for example, that the eye absorbs incompletely or in a fragmentary way? Let us turn on a light in a dark room, switch it off immediately, and note how many objects we have seen. At the utmost five or six, and those only in fragments. Time is necessary to see and register all the objects

in a given space. The eye does not see simultaneously but operates progressively in carrying facts to the mind, and in the meantime, everything—light, objects, organism and ourselves—have changed.

Are we not continually surprised to find people different than we imagined they had looked before? Who has not confessed to himself that he has been blind to everyday occurrences? Fragments of conversation and of thoughts reappear continually on the surface of the mind; words and sentences come and go, faces and gestures become clear and disappear. People act and speak to us in rare moments with a clarity of motive and impulse hitherto unnoticed, and in moments of keenest perception passing events condense in our mind—the dramatic element of a scene reaches perfect equilibrium and a simultaneous mind picture is established.

Mental experiences of this kind happen to us daily. In fact, we are working continually to readjust optical observation and mind perception without being conscious of it. The mind, therefore, in its highest activity uses the sense organs as instruments to center them on the fundamental action of life.

The dynamic forces underlying external effects escape the observation of the eye in the rapid changes of nature rushing through time. Before the vast spectacle of the tide, the eye receives the impression of waves, but is unable to reach the cause which forced them into motion. The mind, on the other hand, is concerned primarily with causation, assembling the disparate effects of nature in the centralizing wish for fundamental unity.

II

Reality of the eye or reality of the mind, which of the two is truth?

Certitudes, dreams, wishes, all our notions are in a "perpetuum mobile," and man must appeal continually to his mind to induce the fleeting picture to stay. Ideas and works of art indicate man's advance into the realm of his mind. Symbols of permanence in a changing reality of the senses, they have served as towers from which he has been able to contemplate or renew objectively the sublime spectacle of creation, which takes place behind the veil of appearance.

Hopes of ultimate rest—he finds in them the unity of a higher order, which the fleeting picture, presented to him by nature, refuses to his wish.

Artists have traveled through the centuries the road of ascending and descending truth—have fallen from the heights of dynamic abstraction, through the joy of fermenting matter into mechanical contraction; to rise upward into abstraction again to a perfect balance of vision and perception—following the trend of mind of each period. Art has, in fact, illustrated the level of visional activity, changing from century to century, swinging upward and downward between optical reactions and mental perception.

III

Rome's art is our nearest analogy for showing the decline from organic perception into external arrangements, and parallel with Roman decadence we see the growth of ideas which carry optical notions back into mental abstraction.

In Catacomb, Byzantine, Romanesque and Gothic art, reality is again abstracted into perceived unity, reaching its high mark in the art of the mosaic and stained glass makers, the cathedral builders, and Arnolfo de Cambio, Cimabue and Cavallini, to return with Niccolo Pisano, Giotto and Duccio back toward notions of optical effects. The joys of surfaces and of textures reappear (Simone Martini, B. Daddi), followed by the use of light and shadow (Taddeo Gaddi), developing forcibly into roundness (Orcagna), which in turn breaks dynamic form-cohesion. To control form-diffusion, an optical system called perspective, is employed (Ghiberti and Masaccio), a system of lines converging to one point, which only theoretically exists in space but not in fact — space being subject to the transforming action of time. Through perspective, line composition became essential and the function of color consequently changed — especially with the appearance of Leonardo da Vinci — from luminuous projection to light absorption.

Once on the road of optical dissection and absorption, naturalism seems to have lost its bearings. An irresistible Fata Morgana drew artists deeper into the quagmire of Nature, and in spite of the forceful attempts to combine abstraction with greater naturalness by Angelico, Domenico Veneziano, Paolo Uccello, Sassetta, Piero della Francesca, Antonello da Messina, Giorgione and the imaginative Flemish Realists culminating in Brueghel the Elder, the increasing curiosity of their contemporaries to master Nature's enigma from the outside ended virtually in mechanization. To exorcise the storm, which drew the artists of the Renaissance into its vortex, the antique discipline of well ordered optical contours, flowing in harmonious interrelation, was revived by the Classicists (Leonardo, Raphael and Michelangelo). The apparent contest of attracting and repelling forces rushing into space was disciplined by them through contour composition, and covered with the artificial veil of proportional beauty. Since neither life nor art accommodates itself to such a flattering deception, the revival of Classicism ended in histrionic gestures.

Yet the gradual dissolution of the old world conception, which was naturally followed by a dissolution of art, contained in itself constructive elements which could in time solidify into a larger truth, capable of producing a new flowering. The Biblical story of the creation, partly scientific, partly imaginative, which had been the basis of mass psychology and folk art, commonly called primitive art, had died. Out of the ruins gradually arose a new idea — the idea of the autonomous individual, master of his destiny and of nature.

Artists thereupon began to study each individual phenomenon of nature — organic and inorganic matter subject to light, temperature and psychical contacts, altogether the effects of pressure from without, produced through the contest of attraction and repulsion — striving to master nature's forces and express its instincts (Venetian, Spanish and Dutch schools). Through line contraction, which the Classicists had imposed on nature, the analytical approach of the Realists could only lead to a further process of absorption, which they strove to temper by the opposition of light and dark. The movement culminated in Velasquez, Hals, Rubens and Vermeer.

On the basis of growing materialization, Greco and Rembrandt, endowed with a profound penetration of psychic life, felt the striving of all individual forms to reach beyond the illusion of individual sense reactions. The drama of contesting forces was for them only one aspect of a greater wish for fundamental unity, expressing itself through pressure from within, and color regained, in their hands, part of its former radiating power. Both artists consequently opened new vistas in the direction of a larger spacial concept through the luminosity of their tonal texture. Unfortunately, instead of producing progressive thinkers, only imitators followed in their tracks, and art fluctuated for one hundred years more between line classicism and color realism, until the Romantic painters profited by Rembrandt, and the Impressionists by the ideas of Greco.

IV

As the West had not developed an intellectual discipline which, like the Chinese art canons, could have reinforced and clarified the mental attitude of artists, art was unable until the French Revolution to choose an issue from which a new style could emerge. The final political liberation of the individual stimulated mental energy to an accelerated pace, which led to methods of creative thinking such as western art had never before known.

Simultaneous with the French Revolution began the final contest between Classicism and Realism. Two artists led the struggle: David and Goya.

To David the further development of art consisted in a complete return to the Classicism of the past. Goya went to the other extreme; he was the man of his time, living the life of his contemporaries, describing with bluntness and daring the terrific explosion of passions, which characterized the struggle between old beliefs and individual freedom.

David is known as the father of Classicism, preaching the return to Poussin's art — optical line arrangement, physical accuracy, anatomy and all the rules which the system implies. Backed by an autocratic government which sensed in his art a return to discipline and submission, and which was flattered by the political comparison of the régime to the glories of Rome, he inaugurated a period of retrospection, which has colored practically the whole Nineteenth Century, and has affected education and appreciation of art to such an extent that the mind of the average man is still today distorted by the one-sided teaching of retrospective aesthetics. For David and the Classicists the Revolution had never taken place; the human heart and mind had not changed, or, if it had changed, iron rules would bring it, in their opinion, back to reason. Perfection of proportion and of line-arabesques, expressing the wish to please the eye of the spectator, the avoidance of passion and of those conflicts which were stirring a struggling humanity, became the basic rules of their method.

David did not understand the psychological effect of line mechanism and to what end it would lead in the long run. Classicism fundamentally reflected the conservative trend of mind, arresting in mechanical rigidity the course which Naturalism had been taking since the beginning of the Renaissance. We who live in the fully developed machine age

can discern the significance of this trend when we study the effect of the machine on contemporary thought.

The invention of the machine was the result of the rediscovery of nature and of matter after one thousand years of ascetic idealism. Once on the trail of this discovery, humanity threw itself with the same force into the study of nature as that with which it had formerly plunged into ascetic abstraction. Yet while nature is creative, it is also destructive. The men of the Renaissance, therefore, applied themselves to mastering its forces, their efforts producing the machine, which gave, on the one hand, a greater amount of comfort to the western world, but on the other produced in the modern mind through the overwhelming feeling of its attractiveness, a curious orgiastic phenomenon—the fear of nature and the love of rigidity. It is only natural that man should be tempted to find also behind his fear of nature a higher reason and seek to express it in art. Somehow, man always tries to justify his desires, be they psychologically constructive or destructive, as emanating from the lofty heights of vision and inspiration. The fear of nature has produced in art a curious flowering, leading from the mechanistic tendencies of the Classicists during the Renaissance (coincident with the first mechanical discoveries) to the Academicians of the Nineteenth Century (with a new era of mechanical inventions arriving) to find its frankest exponent in the Cubists, Futurists, and others, who, after having imparted the ultimate expression of the mechanistic philosophy, which led them to orgiastic fear complexes similar to those expressed in Negro totems, are endeavoring in our day to retire again into the disciplined fold of Ingres' linear mechanism.

V

Goya was the first to revolt against mechanization, which has invaded today our very homes, affecting architecture, painting, sculpture and every object surrounding us. The realistic and impressionistic movements were the outgrowth of his initiative, which led finally to the rediscovery of abstract naturalism.

Goya was the passionate judge of his time, of its weaknesses and qualities. He grasped with keenness and lucidity the forces which incited his contemporaries to action, setting them down with a breath of realism and objectivity which still today shocks the average spectator. Although a child of the classical past, he gradually dissolved line composition, etc., substituting for it the forceful interaction of color, functioning in sonorous harmonies and in accordance with the effects of natural light. In this way he started the process of coloristic liberation which led ultimately through Constable and the French Romanticists, Realists and Impressionists to an enrichment of tonal variety such as had not been known since the Fifteenth Century. Goya's influence is so manifold that, like Daumier's, his achievement has never been recognized at its full value.

French art found in Goya the cornerstone on which to build the art of the Nineteenth Century. Following his artistic revolution which replaced the blind search for beauty by the search for truth, Géricault and Delacroix adapted his viewpoint, and through them French art gradually emerged from the clutches of Classicism. Still relying partly on

line arrangement, their coloristic vitality transcended the rules imposed by the Classicists; consequently, they reached through their rejuvenated medium a forceful expression of reality and dramatic truth.

The movement with which their names have been associated is generally called Romanticism, because both artists derived most of their subjects from the literature of the past. Like all classifications, however, the romantic attribution is misleading, as Courbet has pointed out. Indeed, their trend toward coloristic and psychological realism was ultimately more effective in paving the way for a new art than their trend toward literary Romanticism.

Standing on the ridge between the accumulated wealth of a great past and the apparent barrenness of a materialistic future, it was natural for them to seek once more, before it was too late, the delight and comfort of vast conceptions, which had warmed the hearts of past generations. Science was advancing with irresistible force, shattering the old dreams, which the Romanticists were loath to leave behind because they possessed elements of beauty. The disease which resulted from historical regrets has been called "*la maladie du passé*"; it spread like an epidemic during the century, only to gradually disappear in our time.

Delacroix's greatness consisted in facing both sides of the question at the same time. Like Rembrandt, he understood that all dreams rise fundamentally from reality, and that if we wish to keep their life force we must reach again the realistic root which urged them into vital action.

Daumier, his contemporary, was even more a child of his time. The first absolutely modern French artist, he realized that the current method of studying art directly from nature was not a satisfactory way of acquiring the *métier* of an artist. He felt intuitively the difference between the aspect and the internal action of a subject. The past did not interest him and he was ready to discard it entirely for a new start.

Courbet and Corot (the latter during his early period) followed Géricault's lead in stating dramatic reality with greater clarity and simplicity, removing from art all rhetorical effects; and in 1846, Ingres, the last exponent of Classicism — although his quality consisted in being fundamentally a Realist, of which he was himself not aware — was forced to the confession that the Classical method was eliminated from the contest. Still Ingres' linear influence lingered in Degas, Whistler and Puvis de Chavannes, and is again active in the younger French artists of today in search for optical discipline.

VI

Painting proceeds henceforth on two lines of thought — by trying to enrich itself psychologically, and by widening space physically. The latter tendency derived its initial impulse from the discovery that nature must reveal itself without embellishments or flattery, and that color must be in accordance with the laws of natural light. Thus art becomes completely naturalistic before rising again into abstract objectivity.

Manet is associated more than any other artist with the liberation from the composi-

tional system, which had produced space-rigidity, through his efforts to abolish the effects of light and shadow, and through the introduction of warm and cool tones to establish a unified color composition. The progress resulting from this discovery gave rise to the idea of abstract space, which Manet formulated in the questions: "Shall form be conceived from the outside inward, or the reverse, from the inside outward?" and "Shall art conform to sensations or emotions?"—questions which necessarily touch all art problems at their root. Manet started therewith the discussion which has done most to advance the progress of modern art.

To achieve his coloristic reform, Manet carried his easel into the open air where he applied himself to the study of light and atmosphere with the result that all the heavy tones of the official school gave way to the infinite variety of delicate nuances so characteristic of the country around Paris. Already Corot and all the members of the school of Fontainebleau had painted in the open. But Corot abandoned early in his career the attempt to catch "la couleur vraie," returning to the preconceived ideas of the school, how nature should look, by pressing his observations and ideas into the accepted coloristic mold.

Claude Monet, Pissarro, Renoir and Sisley enlarged the possibilities of Manet's "plein-air" method to unsuspected richness, inducing nature to reveal in their art the subtle charms of attraction and enchantment. Of this group, Renoir, more than any other artist, led the new paganism to unknown heights by adopting Greco's subtle rotation of warm and cool tones to the touch of his seductive brush. Like a magician he urges the spectator to abandon himself to the effusive call of his art and to be initiated into the mysteries of Divine Nature—the modern Venus.

Parallel with Renoir, Cézanne, a former member of the same group, grasped all that Daumier, Delacroix, Courbet, Manet and the Impressionists had achieved, and profiting by each artist's essential contribution, realized the psychological program outlined by Manet by reversing the naturalistic use of color, which tends to absorption, to make it again projective. He attacked, in fact, the problem from the inside outward, completing the task which he had set for himself of rendering Impressionism solid.

A new phase in the development of painting was begun through the ideas of Gauguin, van Gogh, Seurat and Lautrec. These artists recognized that all the individual forms contained in a picture could never be completely homogeneous until the element of time inherent in optical naturalism was removed, and the idea of simultaneous action and rhythmic composition approached their final solution. Proceeding by reduction of modeling and by the use of complementary tones, they arrived at a more or less flat juxtaposition of color forms in preparation for abstraction.

Matisse, a descendant of the Impressionistic School, and Picasso, who derived from Lautrec, advanced the problem a step farther by discovering that only abstract mind pictures are complete. Yet both, operating by reduction from the outside, missed in this way the essential point that nature denies abstraction to direct optical notions.

To overcome these difficulties, Picasso adopted Cézanne's statement that all pictorial form is based on the underlying use of geometric forms. Consequently, he contracted his naturalistic observations into a mechanistic arrangement, of a high nervous tension, in the belief that he had rediscovered abstract art. The movement which he started was called Cubism, and has ended in an impasse, as have all the other "isms" which followed.

VII

The decisive step leading to the solution of all the problems which had agitated the artists of the Nineteenth Century was taken by an artist who had the advantage of not having passed through the Impressionist and Classicist training, and for this reason did not need to rid himself of his schooling.

Henri Rousseau, a musician in a military band and later an official on the Paris city toll, rose without difficulty from the vision of a child to the monumentality of a new abstract style. Not having received any schooling derived from the imitation of nature, the difference between optical and mental seeing was no problem for him. His mind was able to concentrate with ease on nature, absorbing facts like a magnifying glass, assembling them in one fusing center from which he projected them into mind pictures organized in well balanced masses.

Abstract naturalism found in him its greatest exponent, not a naturalism of the senses but of perception. Contemplating life in absolute objectivity, he not only leads us through nature's fundamental impulses and conflicts, but going to the root of action, reveals the dispassionate urge toward final unity to which in our mind all others are subordinated. His art can, therefore, only be compared, if general comparisons are permitted, with the folk-art of Egypt, early Greece, the Middle Ages and the Orient when art was a child of the mind to which nature owed allegiance, indicating that modern art is transforming itself gradually into a folk-style. Rousseau's importance as an abstract observer of nature is even now little appreciated. Living like a peasant in the intimacy of nature's processes he not only felt all forms in their striving, sprouting and transforming vitality, but transcending perception, he created like the God of the fable, out of the depth of his phantasy, new organisms of radiant beauty which nature in its capricious fertility could have invented.

VIII

Most artists of today still live in the past, which has been a slave to nature, and the possibilities of creative thinking to be applied in the teaching of art are yet little understood or practically unknown. Aesthetics or rules derived from the art of the past will be of little avail to complete the art of the future. Complete mental control will be necessary to this end; a form of order not the discipline of Ingres, which was purely optical and external, but a mastery of the mind which will lead talent from childhood to complete maturity without the necessity of unlearning optical tricks, as all the creative artists of the Nineteenth Century were forced to do. A science of thinking in terms of creative images in place of retrospective and optical naturalism is a necessity of the first order.

If we wish to see talent reach maturity in the shortest time and way, we must abandon the wasteful attempt to raise in a century innumerable "picture manufacturers" (as Hogarth called them) for whom art is more or less a game of tricks and who are forgotten immediately after their death.

That such a science is possible and will be of the greatest service has been proved by the example of China. To the student of Chinese art, Hsieh Ho's (Sixth Century) rules of mind discipline are well known.

In China, the artist first studied nature in its functional activities and prepared himself for creative action through concentration of all his faculties. The artist was consequently familiar with the way of all living things, with the action of the animal world, of human and floral life; and perceiving the interrelation and continuity of the whole he rose with ease above the apparent spectacle of conflict, and waited until his conception was born spontaneously in the calm heights of his vision. He realized that working directly from nature offered innumerable obstacles, and he considered it therefore a heresy to attempt the use of such a wasteful method.

An intensive study of this problem by artists and psychologists will probably lead us to a constructive method, which will be useful in overcoming the present confusion and do away with our tentative systems of teaching which can only produce retrospective imitators and deprive the student of his self-confidence.

The Nineteenth Century has cleared the way for the new art which is coming. Science and individualism are leading to a new conception of life, out of which a new mass-psychology and folk art is arising. Ascending again the steep hill from optical observation to abstracted reality, struggling against ostracism and derision on account of the fight against line and color mechanism, French art was the first to reach the new outlook, from which it appears devoid of artificialities and retrospective restrictions—the free expression of the artist and his time. Once this fact is generally recognized, we approach a period when all the arts of all countries will fuse in one common language, irrespective of racial differences, capable of expressing with clarity the dreams and ideas of humanity in the simple terms of folk art.

PAINTINGS

EUGÈNE DELACROIX

Eugène Delacroix was born April 26, 1798 at Charenton, near Paris, the third child of a former Minister of Foreign Affairs of the same name under the Directoire, who was also one of the judges who condemned Louis XVI to death.

Through his mother, Victoire Oeben, he was the grandson of the famous "ébéniste," Oeben, who worked for the Pompadour. An uncle, Henry François Riesener, a painter and pupil of David, induced Delacroix to enter the studio of Guérin.

In 1821 Delacroix made his first appearance before the public with a masterpiece, "The Bark of Dante," which was followed shortly by the "Massacre of Chios." A three months visit to London in 1826 brought him in contact with Constable and his palette of natural tones. In 1832 he made a trip to Morocco, which was followed by a series of oriental compositions painted in glowing tones.

In 1833 he started the decorations for the Chambre du Roi at the Palais Bourbon, and from 1836 to 1847 he completed the decorations for the library of the Palais Bourbon.

The following dates are important in the career of Delacroix:

1840, The Bark of Don Juan

1841, The Conquest of Constantinople by the Crusaders

1849, Decorations of the Louvre Ceiling

1853, Christ on the Lake of Genezareth

1855 to 1861, Frescoes at St. Sulpice

Delacroix died on August 13, 1863, in Paris.

C'est la matière qui est l'esclave de l'artiste, elle lui appartient.

EDGAR ALLAN POE [Translated by Baudelaire]

Born in a period of transition, between the reactionary past and the individualistic future, Delacroix's eye swept backward, embracing with a last powerful glance all the ideas of the past in art, literature, religion, history and science. He profited by all of them; he extracted the last sparks of beauty and greatness from literature and epos, but finding himself face to face with a realistic age, he saw the coming development with a deeper understanding of reality.

Constable's realistic landscape shaped the physiognomy of his own landscapes; Goya's example infused into his portraits the idea of the man as he is and acts, devoid of artificiality.

Delacroix was abhorred by the Classicists more than any other artist because he definitely changed the current conception from line arrangement to color composition. He saw, like Michelangelo, that a work of art was born out of color matter. Delacroix was, therefore, to them the great revolutionary who was destroying art forever. Seen at a distance of three quarters of a century, the hatred which Delacroix's activity provoked seems incomprehensible today. Still the struggle which he, Géricault, Daumier

and Courbet started, but which has been almost entirely credited to Delacroix, has not yet ended, and when we read Ingres' statement made in 1846 on the occasion of a projected exhibition, we are reminded of the disputes which are still heard in our time, denoting that the battle for aesthetic freedom is still raging with undiminished fervor. Ingres at first refused to exhibit, and only yielded on the express condition that his pictures be separated from all the rest by draperies, if not by walls. "By comparing myself with certain of our modern painters, who smell of epilepsy, (with the author of the 'Massacre of Chios,' for example) I am proud to have respected the human form, instead of distorting, as they do, their figures, making them walk on their heads, and changing the holy Virgin and her good angels into Iroquois; I have insisted with violence on my principles, which are the truth, in order to halt the invasion of the barbarians, as before me David mastered the rebels holding the field since the death of Poussin. David restored the French school through the salutary despotism of his character, but after him revolt raised its head again—"Ah! Je ne peux plus voir personne; ne parlons de rien; tout va au diable; on a tué la peinture, la mère des arts est morte." (Théophile Sylvestre.)

Ingres' outcry confirmed the victory of Delacroix's new direction. For the first time in centuries artists dared to speak the language of their minds, irrespective of the past. The old masters, who had hovered over the heads of students for ages, condemning the majority to artistic impotence, were disregarded, and the young generation proceeded henceforth on the new road which Delacroix and his contemporaries had paved for them.

Delacroix executed, in all, six monumental works, of which the decorations for the *Chambre du Roi* at the *Palais Bourbon* were the first large order. This order he received in 1833 through the influence of Thiers, the famous statesman. Delacroix finished this work in 1836 and started in the same year to fill the long hall of the library with large decorations in oil.

His method of adapting himself to the architectonic difficulties of five cupolas proved his great resourcefulness. Each composition was considered in hexagonal form, in order to fill one-fifth of a single cupola, and every one was conceived in such a wealth of color that the rich texture of the whole filled the cupolas with warm harmonies in which the forms practically disappeared; in fact, the diversity of his subjects and the forcefulness of his phantasy do not allow the spectator to grasp in their entirety the different ideas which fill the room with dramatic action. As usual, Delacroix sinned through the excessive exuberance of his temperament, and unity of subject-matter and architecture was not achieved; but he gained instead in each single composition. He described in these decorations the history of man's earliest existence, the struggle between man and nature—symbolizing altogether the struggle for supremacy between thought and the force of instinct.

All the compositions of the *Palais Bourbon* are plunged in a delicious blond light. A delicate warmth, similar to musical vibrations, permeates his color. Inside this luminous

envelope events of great dramatic intensity take place;—Salome receives with satisfaction and terror the head of St. John; Numa converses in the vast terms of philosophy with the nymph Egeria. Where in modern art can we find such dramatic desolation and crushed hopes as in the captives of Babylon, or the utter hopelessness of Adam and Eve driven by a reluctant angel from the light of paradise into darkness?

Delacroix revealed in these compositions the great lucidity of his mind and the power of his personality. Compared with his other works, the ease with which they were conceived and executed adds greatly to his achievement. Indeed, in the sketches for the library of the Palais Bourbon, we find a different man from the creator of the "Bark of Dante" and the "Massacre of Chios"—a man who, in the solitude of his studio, lived with intensity through the great moments of history and epos. A lyrical fountain seems to have opened in him. Was it the supreme ease of Raphael which fertilized his emotion during the Forties and induced him to speak in a lighter vein, or did some intimate events in his life, unknown to the historian, modulate the fiery colors of his palette? Nobody knows. The fact remains unexplained.

Reproduced on following pages:

HESIOD AND THE MUSE

THE CAPTIVITY IN BABYLON

THE DEATH OF ST. JOHN

THE DRACHMA OF THE TRIBUTE

THE DEATH OF SENECA

ARISTOTLE DESCRIBES THE ANIMALS

THE MARTYRDOM OF ST. SULPICIOUS

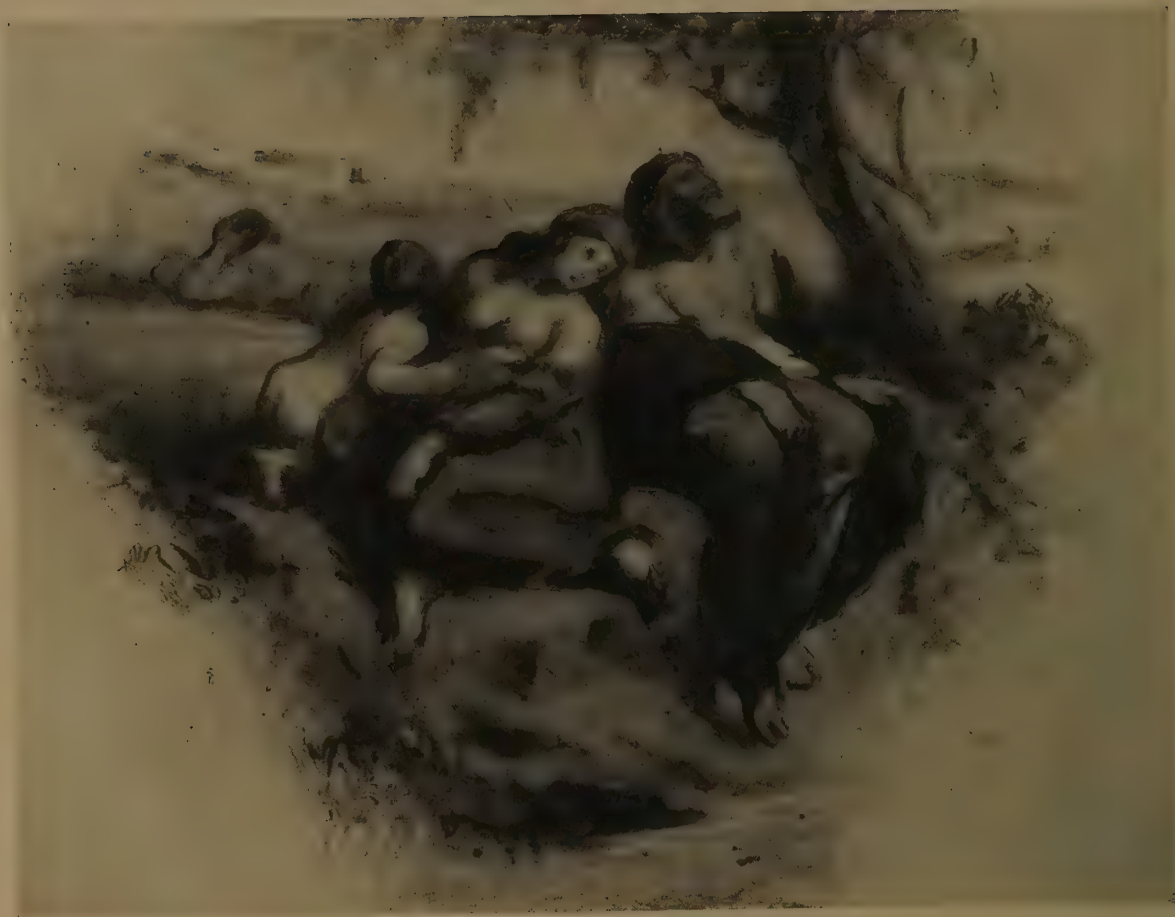
Hesiod and the Muse *by* Delacroix

Reclining on the hillside, silhouetted sharply against an opalescent valley, Hesiod has fallen into a deep sleep. His Muse descends from heaven, her right hand upraised in a gesture of annunciation, bearing in her left hand a palm to evoke the spark of inspiration with the swiftness of a passing wind.

On canvas

Height 13 $\frac{1}{4}$ inches, width 17 inches





The Captivity in Babylon *by* Delacroix

On the bank of a river under a tree sits one of the Israelites, his head lifted up to heaven in impotent despair, imploring God for freedom. His wife, wearied from long waiting, leans heavily against his shoulder, holding back her child, who tries to escape from the oppressive mood of its captive parents to play with another child stretched out in an attitude of lassitude.

On canvas

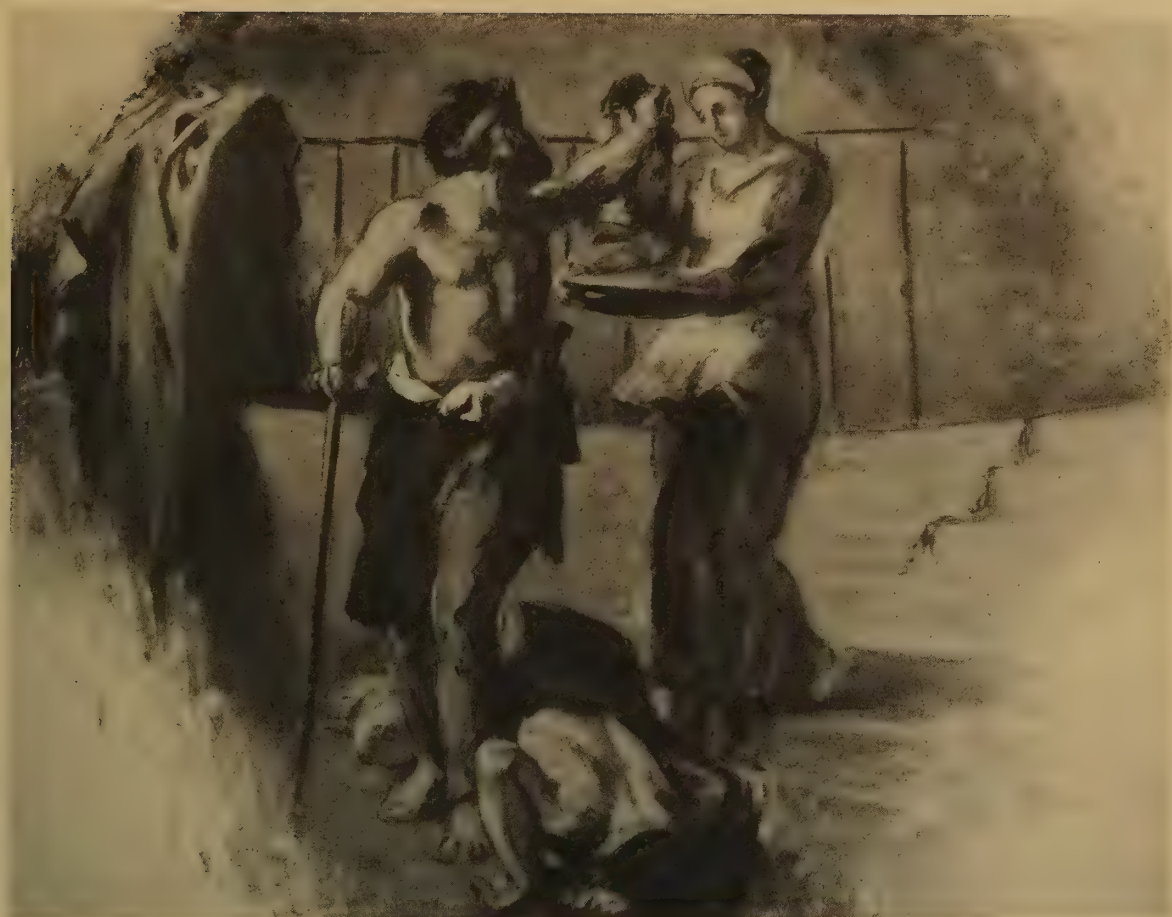
Height $13\frac{1}{4}$ inches, width 17 inches

The Death of St. John *by* Delacroix

A circular stairway, suggesting the bottom of a dungeon. Down the lower steps, sharply foreshortened, the body of John is sprawling. The arms are pressed back as in a last proud gesture of defense. Towering above the corpse, the executioner, nude to the waist, leaning on his long two-edged sword, thrusts with his left arm the Baptist's head almost into the face of the waiting Salome.

On canvas

Height 13¼ inches, width 17 inches





The Drachma of the Tribute *by* Delacroix

Kneeling on the shore of a lake, a fisherman offers to the Centurian the drachma found in the fish's mouth. In the center, St. Peter watches with keen interest the fulfillment of Christ's prediction. A washerwoman, with a basket on her head, bends forward to examine the coin, powerfully moved by the miracle. From behind, a man comes running to hear the news. All the figures express the excitement of the moment.

On canvas

Height $13\frac{1}{4}$ inches, width 17 inches

The Death of Seneca *by* Delacroix

Seneca, nude except for a loin cloth, is held over a large bronze vessel, the veins of his arms opened to let life escape. He awaits the end with the stoicism of a philosopher. Two attendants, who sustain him, observe with curiosity and awe the gradual death of their master. Two soldiers attend the execution. The first, bearing a warrant in his upraised right hand, wears an air of command. The second, Dantesque in feature, looks sadly down. To the right are two women mourning, the nearest bowed in grief, the other looking toward the philosopher with an air of last appeal.

On canvas

Height 13 $\frac{1}{4}$ inches, width 17 inches





Aristotle Describes the Animals *by* Delacroix

Seated on a high platform, Aristotle receives peasants who bring their animals for his study. A large book on his knee serves to note his observations. Three peasants approach from the right bringing goats, sheep, etc., and stare at him with admiration and awe. His left hand outstretched, Aristotle awaits in suspense the spontaneous formulation of his thoughts, while his searching eyes grasp all the characteristics of each animal.

The scale of the figures, no less than the spaciousness of their grouping, makes this one of the most noble of Delacroix's compositions.

On canvas

Height 13¼ inches, width 17 inches

The Martyrdom of St. Sulpicius *by* Delacroix

In 1855 Delacroix painted a series of frescos for the Church of St. Sulpice in Paris depicting the life of its patron saint. The subject of the present sketch was intended for one of the frescos. The conversion of this saint to Christianity is ascribed to the prayers and exhortations of St. Domitilla, a Patrician Roman lady. St. Sulpicius was finally beheaded during the reign of Trajan (A.D. 98-117).

In the foreground of the sketch the saint is seen dressed in white, kneeling with outstretched arms in contemplation of heaven with the Savior and angels in the upper left corner bursting forth to give him strength in his martyrdom. The executioner approaches from the right to cut his head off with one stroke. Behind the saint the captain of the Roman troops orders the execution with a commanding gesture, his horse rising on its hind legs, frightened by the lightening burst of the vision. To the left St. Domitilla is seen contemplating the miracle with awe.

Meier-Graefe, writing of Delacroix, makes a statement which applies very well to this composition: "Delacroix like all true Frenchmen was an orator. He had Michelangelo's mysterious power of suggesting a drama by an arm, leg or piece of flesh." The composition of this little sketch has indeed all the exuberance of an oration, spoken in forceful accents by an artist who was able to throw on his canvas, with volcanic energy, luminous sentences of vibrating matter expressing the varied gamut of human emotions, playing together in apparent confusion to form a perfect equilibrium.

On canvas

Height 13 inches, width 10½ inches



HONORÉ VICTORIEN DAUMIER

Honoré Victorien Daumier was born February 26, 1808, in Marseilles, the son of a window repairer, and incidentally, a poet of small talent. In 1814 his father went to Paris to try his fortune as a poet but did not meet with success.

Honoré Daumier began to make drawings spontaneously as a child. He subsequently studied Greek sculpture, as well as Rubens and Rembrandt, at the Louvre; was for a short time employed as a clerk by a "huissier," and finally received permission from his reluctant father to study art at the studio of Alexandre Lenoir, who was a follower of David's theories.

Daumier, however, found ample food for his mind in the human element in the streets of Paris; so he left Lenoir to study life wherever he found it, and to acquire the training of a lithographer from his friend Ramelet, in order to make his living. In 1830 he was engaged by Philipot for the "Caricature," and later became a collaborator on the "Charivari." His political satires soon made him one of the foremost fighters for Republican ideas, until the monarchy fell in 1848. During 1836 and 1837 he published his famous lithographic series of Robert Macaire.

After the revolution of 1848 until the end of his life, he devoted himself entirely to painting, which he had always considered his real vocation, but which unfortunate economic conditions had prevented him from following in his earlier years. In 1849 appeared his first important picture, "The Miller, his Son and the Donkey," (Colonel Wood, Ottawa); in 1851, "Woman Chased by Satyrs," (Van Horne, Montreal) and "Don Quixote and Sancho Panza going to the marriage of Gamache."

In 1862 he was re-engaged by the "Charivari."

In 1877 he became blind. He died on Feb. 11, 1879 at Valmondois.

Daumier has been called the father of modern caricature, because his style, more than that of any other artist, has been adopted by practically every caricaturist of our day. However, Daumier's activity as a caricaturist was only a preparation for a much wider scope of artistic reform. Having rejected in his youth the academic training—which taught art by familiarizing the student with a so-called beauty ideal—he threw himself with increased avidity into the turmoil of his age, catching in the public and private life of his contemporaries those idiosyncrasies and impulses which drove them forward to a new organization of life. In this way he attained a degree of objectivity which was unknown since the time of Rembrandt. Daumier was conscious of this relationship to the great Realist of the seventeenth century, who remained for decades the beacon to which he turned for guidance. In him he found not only the key to his palette but also the capacity to reach beyond the demands of his own nature for a wider human understanding, and to observe life in a detached way.

Daumier attacked all the political problems and personalities of France. The grandiloquent representatives of the monarchy, of the bourgeoisie and of parliament pass before our eyes like figures in a puppet show, revealing in eloquent gestures their tragic, comical and often artificial thoughts and actions. Indeed, no other artist helped so much to prick the rhetorical bubble of the monarchy as did Daumier, and his influence was even more potent because he stated the truth in a generous spirit which could not be misinterpreted by his adversaries.

The generosity of Daumier's concept and his detachment from the actual events grew with age and experience, and when, during the second part of his career, he left the political stage to seclude himself in his simple home for the study of human nature and painting, he reached such a degree of objectivity that his color seemed to radiate the luminous action of a mind deeply steeped in wisdom and human understanding.

With him all the dull lacquer-harmonies of the Classicists began to disappear and the miracle of his tonal texture produced, in spite of apparent monotony, a richness of vital vibration which surpassed in wealth the effects obtained by all his contemporaries. Daumier's strenuous endeavor for actual objectivity was responsible for this achievement, and his activity must be considered the turning point of modern psychology in the field of art. Being a man of very simple disposition, he was probably as unaware of the revolution which his ideas would cause as Henri Rousseau was later. It was left to Manet to formulate definitely the problem which Daumier had outlined in his art, pointing out the difference between a subject treated from the outside inward and from the inside outward. When finally Cézanne arrived on the stage he was confirmed by Daumier in this basic viewpoint; he was thus able to carry objectivity to greater cohesiveness, pointing the way to actual mental abstraction, which was rediscovered by Rousseau.

Reproduced on following pages:

THE DRINKERS

L'ATTENTE A LA GARE

The Drinkers (Les Buveurs) *by* Daumier

Two young men, seated at opposite sides of a table on rustic benches under a tree, are seen in sharp relief against a wall aglow with the reflections of the setting sun. Dusk is descending and one of the men has sunk into deep thought, expressing in his attitude the weight of life and struggle for existence. In sharp contrast to him his friend, alert in every gesture, fills his glass with wine. On the right a hilly landscape settles down to rest and sleep.

This little masterpiece, of the keenest human understanding, is painted in monochrome; in gradations of brown which swing from the most delicate clear nuances to the full sonorities of deep tonalities. Daumier showed himself in this work the master of observation and color composition, demonstrating that painting is not bound by lines but is the result of a forceful play of tonal masses.

On panel

Height 14½ inches, width 11⅛ inches

Signed in the left corner: H. D.

FORMER COLLECTIONS

Mme. Daubigny, Paris

Henry Rouart, Paris

PUBLISHED

"Daumier" by G. Geffroy, page 26

EXHIBITED

Daumier Exhibition, Paris, Durand-Ruel Galleries, 1878, No. 49, belonging to Mme. Daubigny





L'Attente à la Gare *by* Daumier

No other artist in our time has better understood the subtle action of a crowd in motion than did Daumier. In this small picture he has concentrated with great forcefulness on the chaotic action of a crowd on the alert, like animals in the woods; watchful, keen, uncertain, full of fear, they rub elbows not knowing if they touch a friend or a foe. All are full of curiosity, trying to grasp in a glance the thoughts and feelings of the passersby.

Although the tones are, coloristically speaking, subdued, they emanate a rich and heavy forcefulness, graphically characterizing the interrelation of instinct forces which give dramatic intensity to a crowd in motion.

On panel

Height 8 $\frac{1}{3}$ inches, width 13 inches

Signed in the right corner: H. D.

Another version in oil of the same subject was formerly in the collection of Mr. Roy, and a water color is in the Gonides Collection, (South Kensington Museum) London.

ADOLPHE MONTICELLI

Adolphe Monticelli was born in Marseilles, October 14, 1824. As a child he showed a great passion for music and painting, and when he reached the age of reason, he definitely chose the latter, preferring it as his future career.

At the age of fifteen he entered the École des Beaux Arts of his home town, working under the direction of the painter, Loubon. After a trip to Italy in 1849 he decided to establish himself in Paris. There he met Diaz, with whom he developed a warm friendship. Through him he came in contact with the world of artists, and when the second Empire was established by Napoleon III, Monticelli found in the life of the court a great stimulus to create those rich and colorful masterpieces for which he became known.

Toward the close of the reign of Napoleon III, he was on the high road to fame; Delacroix praised his work very highly. Then came the catastrophe of 1870 and the fall of the Empire, and Monticelli returned to Marseilles, never to leave his home town again, turning from Romanticism to Naturalism in his art. In this way he became the forerunner of van Gogh.

Monticelli died in Marseilles, June 29, 1886.

Reproduced on following page:

FIELD AND GARDEN FLOWERS

Field and Garden Flowers *by* Monticelli

On a table covered with brown cloth stands a blue vase, filled with radiant yellow, white, orange, green and red field flowers, in sharp contrast against a brown background which reacts sumptuously on all the other colors.

Monticelli was a forerunner of van Gogh, who was in fact influenced by him in his conception and palette, being mentally as well as temperamentally related to him. He should be called, therefore, the first French Impressionist, and would have been classified as such by critics if his palette, instead of containing the heavy brown of the Romanticists, had been colored in clearer tones.

On canvas

Height 26 inches, width 19 inches

Signed at the right: A. Monticelli



JEAN BAPTISTE CAMILLE COROT

Jean Baptiste Camille Corot was born July 18, 1796, in Paris, Rue du Bac, where his mother conducted a modiste's atelier of which his father was the accountant. In 1807 he was sent to Rouen to study at the High School and there he received his first encouragement from a M. Sennegun to study nature, which advice became the determining factor of his life.

Returning to Paris after having passed his examinations, he expressed to his father the desire to become a painter, but was refused permission. However, after he had worked several years in business, in 1822 his father finally consented to his demand to study art.

Corot received his first lesson from Victor Bertin, but his real teacher was nature, to which he turned with increasing love and affection during frequent visits to the country.

In 1825 he departed for Italy and returned in 1828 to Paris after an excursion through the Sabine Hills. The next year he went to Normandy, and returned for a short visit to Paris until the revolution of 1830 induced him to travel extensively through France. A second trip to Italy followed in 1833, and he visited Florence, Milan and Venice, where he revived his love for the Italian landscape. He soon took the road back to Paris, exhibiting at the Exhibitions of 1835, attracting the attention of the public for the first time by his pictures, "Agar" and "View of Riva."

From 1840 success began to attend his career, especially after the state bought "Le Petit Berger" for the Museum of Metz. In 1844 "L'Incendie de Sodome" was accepted by the Salon together with his "Concert Idyllique." With this type of picture Corot began a series of poetic works based on literary conceptions which were the foundation of his later style.

In 1849 he received an order to make a large composition, "The Baptism of Christ," for the Church of St. Nicholas de Cherdonnet. In 1853 his large composition "St. Sebastian" was completed after several years of work, and in the same year he held a public auction of thirty-eight of his canvases which successfully established his popularity.

At the Exposition Universelle of 1855, his "Souvenir de Marcousis près de Monthèrey" attracted the attention of Napoleon III, who acquired it for his private collection.

1861 saw the completion of "Orpheus" (from Gluck's opera) at the Salon and also the "Dance of the Nymphs" which entered the Luxembourg. Gradually his production increased until his works became more numerous than those of any other painter of modern times.

He died in Paris, February 22, 1875.

Corot's powers were already evident in his youth; indeed no paintings of his later period can equal those painted in Italy, or those realized shortly after his return to Paris. Italy's luminous hills and plains, stretching out in vast and simple masses, broken here and there by vertical pines or through masses of buildings, took such hold on his

imagination that he forgot, in the intuitive comprehension of an inner order in nature, all methods of the past and revealed the powers of his mind and eye. To see and use "la couleur vraie," as he used to say, that is, the color of his mind, instead of a color system like that of the Classicists, became the conscious program of his activity. After his return from Italy, his interest in the human figure, which had previously shown a strong and healthy growth in his first drawings, was further developed. There is not only something of Goya's strength and Delacroix's incisive physiognomic capacity in his early figure pictures, of which the portrait of Abel Osmond is a fine example, but also a sobriety and strength which remind us vividly of his French ancestors during the Renaissance: the Clouets and Corneille de Lyon. In his figure pictures Corot achieved his greatest triumph, and when twenty years after his death most of his important human documents were exhibited at the Salon d'Automne, the public which had been admiring him mostly as an artist of great decorative and poetic merit, received an unexpected revelation of his importance as a portrait and figure painter. Some of his portraits have a force and amplitude characteristic of the Venetians, combined with a tenderness of color and expression which is entirely French; others have a sharp and keen insight into human nature, expressing skilfully and with a touch of caricature, the egotistic and humorous trend of the French bourgeoisie, from which he descended and with whose qualities and defects he was intimately acquainted.

Was it the initial lack of success, or the unfavorable attitude of critics, which bent Corot's splendid will power after twenty years of struggle and made him accede to a compromise? His biographers, in their attempt to extol his greatness, have omitted to explain the complete change of his style. This change became manifest about 1845 when the study of life and nature began to recede into the background.

His love for music brought him frequently to concerts about this time, as well as to the opera or the Comédie Française, where he filled his mind with the music of Gluck, with literature and the artificial atmosphere of stage art. Through musical and literary influences his art began to take an entirely different aspect; his keen observation was gradually replaced by decorative arrangements derived from operas and plays, and his vitality instead of increasing until the end, as happens in most cases where a spontaneous talent is developed from childhood, subsided and disappeared completely in the last years of his life.

Reproduced on following pages:

PORTRAIT OF M. ABEL OSMOND

LANDSCAPE

Portrait of M. Abel Osmond *by* Corot

During his first visit to Italy, Corot was in continuous correspondence with his friend, Abel Osmond, giving him a detailed account of his travels through Italy, as well as of his progress in painting.

After his return to Paris he put the command of his eye and *métier*, which he had acquired in his southern sojourn, to good advantage by making a series of portraits, depicting with keen psychological incisiveness the mentality of his family and friends. The first of these portraits was that of Abel Osmond, showing him seated on a chair, turning to the right, facing the spectator at a three-quarter angle. The sharply cut face, with thin lips and half-closed humorous eyes, underlined by a sarcastic smile at the corner of the mouth, is typical of the French middle class, which by that time had begun to play an increasingly important rôle in politics and in the social life of France.

The feeling of self-importance gained from the ascendancy of this class has been eloquently described by Balzac, immortalized by Daumier's humor, and found again in Courbet and Corot two witty and subtle interpreters. The attitude of Abel Osmond, with arms crossed over his chest, speaks of the significance which the new class had lately gained. Yet there is at the same time a touch of mockery in the twinkle of his eye, revealing the old Rabelaisian spirit of self-criticism, which has been the healthy counter-balance of the French, who incline naturally to vanity but possess at the same time a robust sense of realities.

The portrait is painted in brown tones of varying luminosity, lightened to brilliance in the face and cravat. Additions of black in the coat enrich and strengthen the body's structure without perceptible emphasis. Remarkable is the ease with which the structural facts are set down, two simple ellipses poised in a rectangle.

On canvas

Height 21 inches, width 17½ inches

Signed at the left: C. Corot, 1829

FORMER COLLECTION

D. Kelekian, Paris

PUBLISHED

Burlington Magazine, 1920, p. 309, Essay by Roger Fry





Landscape *by* Corot

On the near bank of a river, a few trees are delicately silhouetted against the sky. Beyond, a chain of hills runs parallel with the green foreground, where an old woman and a child are gathering sticks. Among the trees to the left, half concealed, stands a hut.

Painted in Corot's later manner, with swift, playful touches and perfectly balanced in the distribution of forms and colors. Characteristic is the use of light touches of red in the old woman's skirt—enhancing the green of the foreground, and in the roof of the hut—as well as the black of the tree trunks and the distant mountains.

On canvas

Height 11 inches, width 16½ inches

Signed at lower right: Corot

GUSTAVE COURBET

Gustave Courbet was born at Ornans (Doubs), June 10, 1819, the son of a landowner. In 1831 he was sent to the little seminary of Ornans, but preferring drawing and painting to the ordinary curriculum, he soon left.

In 1837 his father sent him to Besançon to study philosophy, but he deserted school again after a year to enter a drawing school conducted by Flaganlat, a follower of David.

In 1840 he went to Paris to begin in earnest his career as an artist. In the company of Bonvin, he frequently visited the Louvre, copied Rembrandt, Frans Hals, van Dyck and Velasquez, and like many artists of his time he learned to draw from the model at the Atelier Suisse. The effect of such training was obvious, and Courbet's early works suffer from anecdotic softness so characteristic of the academic school. By 1845 the defects of his early Parisian influences began to disappear and he plunged with fervor into the search for absolute reality which led him to that mastery for which he subsequently became known.

At the Salon of 1849 he exhibited seven pictures, of which "L'Homme à la Ceinture de Cuir" (Louvre) is the best known. In 1850 he completed one of his greatest works, today in the Louvre, the "Enterrement à Ornans," which provoked a storm of protest in the art world on account of the truthfulness of Courbet's characterizations. In 1853 followed "Les Demoiselles de Village," "Les Lutteurs," "Les Baigneuses," "Les Fileuses," and portraits of Proudhon, Baudelaire and Brujas. In 1853-1854, "La Rencontre"; in 1855 "L'Atelier"—his second capital work (Louvre). This work and the "Enterrement" being refused by the jury of the Exposition Universelle, Courbet opened a retrospective exhibition of all his paintings in a specially constructed pavilion in the Avenue Montaigne which has become known as one of the great events of the Second Empire.

A series of hunting scenes followed during the same year. The first pictures of this series were called "La Curée" and "La Biche Forcée," to be followed in 1862 by "Le Retour de la Conférence," "La Femme à la Source," "Vénus et Psyché," "La Belle Irlandaise," Seascapes at Trouville, "La Femme au Perroquet," "Self Portrait in Profile" (Brujas Collection). A second retrospective exhibition of his own work was organized by him in 1867 in a building of his own construction.

Early in 1870, just before the Franco-Prussian war broke out, he refused to accept the Legion of Honor offered to him by the government of Napoleon III, and on September 6 of the same year, after the fall of Sedan, Courbet as the presiding officer of the Commission for the Preservation of Museums, proposed to demolish the Colonne Vendôme, the monument of Napoleon I, in order to eliminate all expressions in favor of war and dynastic ideas. The project was not accepted. Six months later, on April 12, 1871, the Commune, then in control of Paris, took up the same project and in its deliberations decided definitely to demolish the Colonne Vendôme. On May 16 the monument was demolished in the presence of Courbet as spectator. Shortly after, Paris was taken by the army of Versailles and Courbet was arrested by the new government. He was

brought to Versailles for judgment, was condemned to six months in prison and to the expenses of the court proceedings. Although he was ill, he was forced to serve his sentence. In the solitude of the prison of St. Pelagie, painting was again his solace. He executed there a series of flower pictures in a somber tonality, reminding us somewhat of the dark splendor of Delacroix. When his illness became worse he was released.

During 1872 he painted portraits of Coquelin and Pasteur, but on the proposal of Meissonier, his paintings were excluded from the Salon, a treatment which was generally condemned. To recuperate from his illness Courbet went to Ornans, where he stayed peacefully for a year until May 30, 1873, when the National Assembly decided to rebuild the Colonne Vendôme, making Courbet financially responsible for its reconstruction. The government seized all his property in Paris and Ornans, and in order to escape further persecution, Courbet left for Switzerland on July 22, 1873, settling down at Vevey, where he worked until his death on November 28, 1873, with the same energy and fecundity as formerly.

Courbet's first pictures suffered from the confusion which the training in the academic methods must necessarily produce on an unaffected mind, although in his early portraits the independence of his personality had already asserted itself. Landscape painting was especially instrumental in forming his style. The figures, which in his earlier pictures stood out from the background, fuse gradually in the vastness of his conception of space as an atmospheric unit. Manet and Claude Monet took this point of view from Courbet, completing his method by going from the studio to the open workshop of nature.

Courbet lived with enthusiasm through all the transformations which nature—the ever-changing Proteus—is constantly undergoing. He paints the sea calm, tempestuous, light as a dancer, playful in the sunshine, depressed and tragic when storms arise. The sea becomes in this way a God-like personality, acting like Neptune in the mythology of the Ancients.

This concept extended itself gradually to all forms of nature, and a new type of pantheism was reborn in modern realism. Trees, mountains, apples, flowers, clouds, animals, human beings, were the vigorous actors in the Gargantuan drama of the instincts.

A large number of hunting scenes, completed in his later years, show his intimacy with all the manifestations of animal life. The changes in the existence of living organisms from summer to autumn, autumn to winter, the daring of animals, deer, dogs and horses, their joys and fears, the cold-blooded ferocity of the deer in its love battles, the passion for speed in a full-blooded horse; nothing in the characteristics of human beings and animals escaped his joyous grasp and understanding. His fight for realism as a pictorial problem was gradually forgotten in the joy of recreating with ever-increasing vigor the realism of life, which he saw pulsating everywhere—in nature, in the ever-returning instinct cycles of human beings, of animals, flowers, mountains, the sea, the air, all absorbed creatively in nature's bosom.

Reproduced on following page:

SELF PORTRAIT

Self Portrait *by* Courbet

Seen in profile, looking to the left, the painter appears in full manhood, serene and sensuous like a Greek hero of antiquity.

Courbet has given in this self portrait a finer and deeper characterization of himself than in any of those he painted in the earlier years. Whereas formerly he represented himself more or less theatrically—the child of the Parisian Bohême—he stands out in this later picture a ripe man, conscious of all his power; the poet and interpreter of nature.

On canvas

Height 22 inches, width 18½ inches

Signed: G. C.



JEAN FRANÇOIS MILLET

J. F. Millet, a French painter of peasant life, was born at Gruchy, near Cherbourg, on October 14, 1814. His parents were Norman peasants who industriously cultivated a small farm. A taste for art developed early in his life, and his first systematic instruction was received from Langlois at Cherbourg, where he was sent in 1832. His progress was such that he was granted a small pension by the Municipal Council to enable him to pursue his studies in Paris. Thither he went in 1837 and entered the studio of Delaroche, where Diaz and Rousseau were among his fellow pupils.

His first appearance at the Salon was in 1840, when he exhibited a portrait. In the same year he returned to Normandy and for some time earned a living by painting portraits at Cherbourg. While thus engaged he met his first wife, whom he married in 1841. He went back to Paris in the next year to renew his struggles, which were multiplied by the ill health of his wife, who died after a short married life of three years. Returning once more to Normandy, he married again, and his second wife proved a devoted companion. The newly married people spent some time at Havre, where he earned a scanty subsistence by painting portraits, small genre pictures, etc.

He sought Paris again in December 1845. This was an important period in the development of his art. Still under the influence of the Delaroche studio, he wavered for some time between historical and peasant figure painting. The appearance of "The Winnower" in 1848, and "The Sower" in 1850 showed his true vocation, and thereafter he adhered strictly to subjects taken from peasant life.

In 1849 he moved from Paris to Barbizon, a village in the beautiful Fontainebleau country, with which his name became inseparably connected. He settled in a peasant's cottage of three rooms, which he gradually enlarged to meet the requirements of his growing family. Here, in the midst of the peasant life so dear to him, he found no lack of congenial subjects. His masterpiece, "L'Angélus du Soir" was exhibited at the Salon of 1859.

The Franco-German war, 1870-71, scattered the artist community at Barbizon. Early in 1872 he exhibited one of his most striking pictures, "The Vinedresser Resting." The following year he was commissioned to decorate one of the chapels in the Pantheon.

In 1874 his strength began to fail. He died at Barbizon on January 20, 1875, living to the end the simple peasant life he loved so well.

Reproduced on following page:

THE WOODCHOPPER

The Woodchopper *by* Millet

A forest clearing. In the foreground, turned to the right, a woodchopper, holding a curved knife lifted above his shoulder to break with a quick stroke a branch of wood on a woodblock. To the left, two bundles of twigs, that stand in sheaves, contrast strongly with the figure, flooded in the dim light of the woods. Beyond, the forest spreads out full of mystery, daylight filtering here and there through the dense foliage.

The drawing suggests, in its range from brilliance to richest shadow, those studies which Seurat was later to make in the control of light.

Pencil drawing on paper

Height 15 inches, width 11½ inches

Signed at the right: J. F. Millet

An oil sketch by van Gogh, after this drawing, published in Dr. De la Faille's Catalogue Raisonné, No. 670, is in the collection of V. W. van Gogh, Amsterdam.



ÉDOUARD MANET

Édouard Manet was born in January, 1832, in Paris, the son of a magistrate, descended from a French family typical of the old bourgeoisie. In such families it has always been the custom for the children to follow a liberal career—choosing the employ of the government or the field of science, and this, therefore, was the natural course prescribed for young Manet's life. Fate, however, decided differently and he became an artist. Having lived in an atmosphere of comfort and elegance during his boyhood days, Manet remained "a man of the world," in contrast with most of the artists of his time, who adopted the Bohemian attitude so dear to Murger and the romantic writers of the Nineteenth Century. Consequently, in spite of the enmity of the Academy, he received a great deal of sympathetic interest from the circles in which he moved, and his struggle for recognition can not, therefore, be compared with that of Cézanne or van Gogh, who had to bear the brunt of the battle for intellectual freedom, although Manet gave a revolutionary turn to modern art which carried it far beyond his own expectations.

Endowed with a keen sense of observation and a great deal of old-fashioned French humor, Manet rapidly saw through the artificialities of the pompous official style and discarded centuries-old influences with a promptness which testifies to the independent nature of his temperament. He gained this independence during an enforced trip on a sailing ship, "La Guadeloupe," on which he embarked as a boy of sixteen when his father refused to consent to his son's becoming a painter. In spite of his father's opposition, his desire for an artistic career remained with him during his travels, and shortly after his return Manet went to study at the atelier of Couture. He soon left his teacher in a quarrel on account of his refusal to subscribe to the rules of Couture's art, and then began the memorable metamorphosis of painting which subsequently made him famous.

One can readily see from his earliest paintings that Manet was a realist by temperament, a man who was willing to face people and things as they were, and not as the official school wished them to appear. Seeing the substance of his viewpoint confirmed by the art of Ribera, Velasquez, Goya, Chardin and Corot, his early work took the same tendency. A trip through Italy, Germany and Holland rounded out his review of the past, which enabled him to judge all the different methods of composition which the western world had used in the last four hundred years. Finding them difficult to reconcile in one way or another with the modern tendency to colorism, he applied himself gradually to eliminate them from his style by relying in the end on the play of warm and cool tones.

In his first period, from 1850 to 1863, Manet created several important works; the "Child with Cherries," "Absinth Drinker," "Lola de Valence" and the "Guittarrero," still strongly influenced by the Spanish school.

With the "Déjeuner sur l'Herbe," which appeared in 1863, he broke away for the first time from the tradition of the brown palette. The picture was so provoking to the jury of the official Salon that admittance was refused, and a campaign of such bitterness ensued in the press that Napoleon III intervened personally in the scandal. Through his

intervention, Manet, Whistler, Fantin-Latour, Pissarro, and others, who had all been excluded from the Salon, were invited to show their work at the Palais de l'Industrie. Manet became in this way the center of general interest, and was from then on considered by the public the head of the revolting artists, an attribute which never left him during his life time. The appearance of the "Olympia," which is today one of the glories of the Louvre, was even more shocking to the art world; in fact, Manet did not dare to exhibit it officially before 1865.

Yet, from then on, a number of eminent writers began to aid his cause, of whom Baudelaire was the first; Zola, writing as a reviewer of the Salon of 1866, added his powerful voice to that of Baudelaire, and Théodore Duret began, during the next year, his work of explaining the Impressionists and especially Manet. In 1867, during the Exposition Universelle, in order to overcome all further obstacles, Manet organized a special exhibition of his work by constructing a pavilion outside of the official exhibition, in which he showed all the pictures painted by him until then. The favorable impression which the public received was instrumental in silencing all dissenting voices and thereafter he was definitely established as the leading figure of the modern movement.

From 1866 the Café Guerbois began to have a decided influence on his work; the coming and going of people, the rapid changes of color, seen through smoke, stimulated his mind to catch swift motion through the fluctuation of atmosphere. External motion and texture attracted his eye during this period, and he painted passing effects with rapid strokes. During 1867 and 1868 "The Execution of Emperor Maximilian" (Boston and Mannheim), one of his largest compositions, was completed, to be followed in the next year by "The Soap Bubble" and "The Beggar," now in this collection, and "The Balcony" which is today in the Luxembourg Museum.

By this time Manet had overcome all his initial handicaps. His hand had gained infinitely in virtuosity and he realized the illusion of rapidly moving forms with an instantaneous grasp. Especially in his paintings of the sea, to which he returned in his later years with increasing interest, these characteristics are noticeable. Effects of extreme mobility in the water and air, in the speed of boats, are created in a state of exhilaration and happiness which testify to the painter's vitality. During the same period were added to his work important canvases of which especially the "Bon Bock" and portraits of Zola and Antonin Proust, his biographer, must be mentioned. From 1874 to 1880 his plein-air technique gradually gained in lightness and he reached full maturity in the joy of living and painting. During the last years of his life three important works, "Argenteuil," "Chez le Père Lathuille" and "Les Folies Bergères," rounded out a career full of activity and success. He died on April 30, 1883, in Paris.

Manet's influence on the development of French art was pivotal and of prime importance. Through the atelier of Couture he was trained in all the tricks of the compositional and anatomical system, but he soon saw through the artificiality of their precepts, and his agile intellect proceeded to eliminate the methods of the old masters. A period of

travel helped him to pass in review the art of those painters who were considered the greatest artists during the previous centuries. This review resulted in conclusions which were destined to fundamentally modify the aspect and psychology of art. He learned, namely, that art could be produced in two ways: from the outside inward (absorption) which needs color or line composition to achieve order, and from the inside outward (projection) which is instinctive order of color and form in itself. The last four centuries had used the former method with resultant confusion, its possibilities having reached an impasse in Manet's time. Manet applied himself with all his energy to the task of clearing away the obstacles which were standing in the way of liberation. If he did not see his way very clearly, he gave, nevertheless, a fresh impulse to modern art which accomplished final success half a century later.

The visual change from external arrangement to internal projection was naturally a very difficult one for a man with a realistic training, and Manet saw himself forced to use for some time the old methods of linear composition in order to co-ordinate the different elements of his work. The "Déjeuner sur l'Herbe," for example, was based on the linear arrangement of Marc Antonio's engraving derived from Raphael's painting. A composition by Bernardino Campi served for the "Entombment of Christ," (Metropolitan Museum) and in the "Execution of Emperor Maximilian," (Boston and Mannheim) Manet used the composition of Goya's "Episode of May 3, 1808."

One must understand the lack of aesthetic thinking prevalent at that time to comprehend the difficulties which confronted Manet, and why he borrowed from the past. Although Manet had discovered one of the most important facts of creative vision, he did not yet see in which way this discovery would be completely utilized.

Manet's mistake was that he proceeded by the direct road of painting from nature, without proper mental preparation, and he encountered in this way difficulties which are inherent in a purely optical method. He clearly understood the defects of linear composition, and searched diligently for other means of fusing his forms. The means to this end were furnished directly to him by nature. By carrying his canvas into the open (plein-air), the infinite variety of warm and cool colors playing in continuous alternation became manifest to him and his palette was cleared of all heavy tones. By using warm against cool tones, Manet created a unified texture through which all forms appeared bathed in a luminous living radiance. Contour, anatomy, composition, light and shadow disappear in the new medium which the Impressionists developed to great perfection.

Manet's program approached, therefore, the principal problem intellectually, but creatively he remained inside the circle of naturalistic optics.

Reproduced on following pages:

THE SOAP BUBBLE

THE BEGGAR

PORTRAIT OF A LADY

The Soap Bubble *by* Manet

A boy of about twelve years stands behind a stone balustrade, holding in his left hand a Chinese porcelain bowl, blowing soap bubbles through a straw. His body stands out from a brownish-black background. Dressed in a peasant blouse of grayish-brown, lightened with blue trimmings, his cool, pinkish-cream flesh tones receive a subduing influence from the surrounding atmosphere.

The boy's mind is concentrated on the bubble, eyes gazing on the tip of the straw where a bubble is ready to explode, drop to earth or fly away. Between the bubble, the head and the Chinese bowl the dramatic interest is held balanced.

This work is characteristic of Manet's middle period, showing admirably his keen observation and method of establishing with deft brush strokes, in simple outlines, the significance of a fleeting gesture and attitude, with what Zola has called that "sweet brutality."

On canvas, 1868

Height 39 inches, width 31½ inches

Signed in the right corner: Manet

FORMER COLLECTIONS

Pentremoli, Paris

Albert Hecht, Paris

EXHIBITED

Manet exhibition at the Beaux Arts in 1884, No. 45

PUBLISHED

"Manet" by Duret (1902) No. 96, p. 265

"Édouard Manet" by Meier-Graefe (1912) reproduced, p. 74

"Manet" by L. Hourticq, reproduced Plate XVI, p. 84





The Beggar *by* Manet

A sack over his left shoulder, dressed in blue trousers and a peasant blouse, an old beggar leans heavily on his stick, bending forward his bearded face, peering with sharp eyes from under the brim of his hat.

The background rises from light gray tones through delicate gradations to deep grayish-brown, enveloping the whole figure. In the foreground a broken champagne bottle and some remnants of food form a brilliant still life.

This picture is painted in transparent heavy tones, producing the effect of having been painted with clay.

On canvas

Height 76 inches, width 49 $\frac{1}{8}$ inches

Signed at the right: Manet

FORMER COLLECTIONS

Ferdinand Cronai, Nantes

Rothermundt, Dresden

PUBLISHED

Catalogue of Manet's Posthumous Exhibition in 1884 at the École des Beaux Arts,
No. 44. Preface by Zola

"Manet" by Théodore Duret, No. 95

"Édouard Manet" by Meier-Grafe (1912) No. 48

Portrait of a Lady *by* Manet

Represented nearly full face against a light blue background, a young lady with an elongated face quietly watches the spectator. The high black coiffure and black fur bring into strong contrast the flesh tones of delicate pink. The half-open mouth shows a row of pearly teeth; and a pair of sensuous eyes observe the spectator with concealed glances from beneath lowered lids.

In his "Olympia" Manet introduced his contemporaries to the powerful charms of the fair sex, just as his predecessors, Goya and Titian, had described and analyzed with keen understanding the women who especially characterized their time. Zola discovered in Nana again the world of feminine powers, a world which Manet also loved to master in his art. In these portraits he gives us a graphic record of the women of the Second Empire, who made this period such a brilliant and short-lived adventure, depicting their psychology in a number of important paintings, of which "Olympia," "Nana" and "Chez le Père Lathuille" are the best known.

Technically, this portrait is one of Manet's supreme achievements. A portrait of extreme brilliance is achieved with the greatest economy of means. The background is set down with a wash of pale blue over a wash of pink, the process being reversed for the flesh tones. In both cases the pigment is kept exceedingly fluid. In contrast, the coiffure, shoulders and fur are painted with exceeding dryness, the colors appearing as though rubbed in. Two tones again suffice, the dark blue only partly concealing the deep salmon pink of the under painting.

On canvas

Height $21\frac{3}{4}$ inches, width $18\frac{1}{4}$ inches

PUBLISHED

"Manet" by E. M. Nelston, Vol. 2, Fig. 351, No. 8, with annotation as having been shown in the posthumous exhibition of 1884 at the École des Beaux Arts.

Purchased by John S. Sargent for Thomas L. Manson, from whose collection it was obtained.



CLAUDE OSCAR MONET

Claude Oscar Monet was born in Paris, November 14, 1840. During his early years his family lived for some time at Havre, and there in 1855 he met Boudin, who gave him some lessons in painting. He exhibited for the first time in 1856 at Rouen. These circumstances decided his career. He went to Paris in 1862 and entered the atelier of Gleyre. Discouraged by the academic training, he left his teacher again the next year. In 1863 he discovered Manet's work and thereafter adopted the plein-air method. Consequently, he gradually turned to landscape painting, and after 1866 entirely abandoned the painting of figures. In 1867 he exhibited with Manet at the Boulevard des Capucines, and his painting, "Impression: Soleil Levant," stamped the whole group of plein-air painters with the title "Impressionists." "The Seine," in this collection, is a brilliant example from this period.

Monet lived at Argenteuil until 1870 and then went to Holland. By this time the influence of Hiroshige's prints began to induce the Impressionists to attempt the realization of a more nearly complete space unity. The contact with the Japanese diversified and clarified the modern palette.

In 1871 Monet stayed in England until the end of the war. In 1877 and 1878 he was again in Paris, where he painted scenes of the Parc Monceau and of the Gare St. Lazare. Periodical returns to Havre and Etretat gave him occasion to study the atmospheric effects of the sea, and especially the cliffs of Etretat in their changing, scintillating beauty stimulated him to create numerous paintings of this subject.

In 1878 he was at Veteuil; in 1886 at Belle Ile and later at Giverny, where he made his permanent home. During the winter of 1888 he painted in Antibes, and a year later in Norway. A number of snow landscapes testify to his visit there.

Monet had reached by this time the mastery of his style through different series of impressions, showing the same subject in various moods. By keeping the basic form of the subject intact, like a skeleton, on which the changing external effects play in the infinite variety of atmospheric motion, he tried to reconcile the rapidity of external change with the fundamental law of form. The effort was worthy but could not lead to a solution in the manner in which he attempted it.

During 1890 and 1891, the series of paintings of "Rouen Cathedral" and the "Poplars" demonstrate clearly the working of his theory. Other series followed in later years, of which "A Morning on the Seine," "The Nymphaeas," "The Thames," "Waterloo Bridge" and "Reflections on the Water" are the best known.

Monet died at Giverny on December 5, 1926.

As a young artist, Claude Monet mastered in a short time Courbet's idea of nature and space, but, seduced by Manet's vigorous attack on the problems of atmosphere, he abandoned palette-reminiscences of Corot and Courbet and revised his former notions with a

decision and rapidity which testify to a clear grasp of Manet's intentions. The changes of light, the radiation of heat, the opening and closing of a landscape like a flower under the influence of atmospheric changes, fascinated him to such an extent that in his ardor for research he was more and more tempted to paint the same subject in its different aspects and moods. Claude Monet finally succeeded in fixing the fugitive changes of nature in all their delicate transitions. He makes us live through the torrid days of summer or through the chilly periods of winter. To emphasize the fugitive character of his conception, he called one of his canvases "Impression," a title which describes better than any other word the sensory effect of his art.

The discovery of Hiroshige's prints and of Japan's art provoked a great deal of interest in the Parisian art world at that time. Artists saw for the first time the free use of clear, transparent tones, arranged in simple juxtaposition, and enclosed in glowing contours, to give a wide and deep illusion to space in all its modifications of light and temperature. The method was promptly added to the Impressionistic style and was largely instrumental in helping French artists, through the gradual reduction of forms, to prepare the way for unity of all forms without artificial optical means. Claude Monet, Gauguin, Cézanne, van Gogh and Lautrec profited by the Japanese in clearing their palette and giving a better balance to their color masses. Whistler and Degas, on the other hand, learned from them the decorative value of line and arabesque for characterization. Japan, therefore, is the bridge between the modern Occident and the Orient, paving the way for a new style which will one day be the new form of international artistic language.

During the Nineties, Claude Monet's conception enters a new phase. He still paints his series of the same motifs, but with the growth of his mind he notices that fugitive effects cannot be completely fused without the firm basis of form structure. In this way he approached the idea of abstract form, but not being able to see that abstraction conflicted fundamentally with his method, he was finally forced to make the confession that the effort to concentrate his mind in order to realize a well balanced unit, based directly on optical effects, left him in a state of utter exhaustion. He began to lose the faculty of discerning the difference of values and tones, and face to face with the crisis between seeing and perceiving, which is still confusing most of the artists of today, Claude Monet returned to impressionistic painting, which after all was best suited to his temperament.

In his later years he returned to the representation of atmosphere which covers all forms like a veil and submerges them in the sensorial notions of light and temperature.

Reproduced on following pages:

THE SEINE

VALLEY AND CLIFF

THE CONTARINI PALACE

WATERLOO BRIDGE

The Seine *by* Monet

The river stretches to the left, bending its course in the center of the picture. In the distance appears the outline of a city bathed in a blue haze. To the left a reddish building, half-concealed in luxuriant foliage, stands out against the sky over which blue and whitish-pink clouds are advancing in parallel masses. The river is dotted with sail boats and canoes. A boat house, erected on piles, stands in the right foreground.

In spite of the great calm reigning in the landscape, the scintillating vibration of light and heat permeates the whole scene with animation. The delight of a radiant summer day, exhilarating all the senses, was caught by the artist in the agile touches of his brush.

A brilliant early work, from the period of the first Impressionistic Exhibition.

On canvas

Height 22 $\frac{3}{4}$ inches, width 25 inches

Signed at the left: Claude Monet





Valley and Cliff (Giverny) *by* Monet

To the right, partly covered with brushwood, a farm-house and field extend through the foreground where a solitary tree raises its searching branches skyward. In the middle ground a hill stretches in a semi-circle from left to right. Bushes and trees on the top of the hill stand out sharply against the sky. The air is impregnated with the feeling of humidity—the healthy moisture of the coming spring, the soil wet and drenched by the water of semi-liquid, melting snow.

On canvas

Height $28\frac{1}{2}$ inches, width $35\frac{3}{4}$ inches

Signed at the left: Claude Monet '83

The Contarini Palace (Venice) *by* Monet

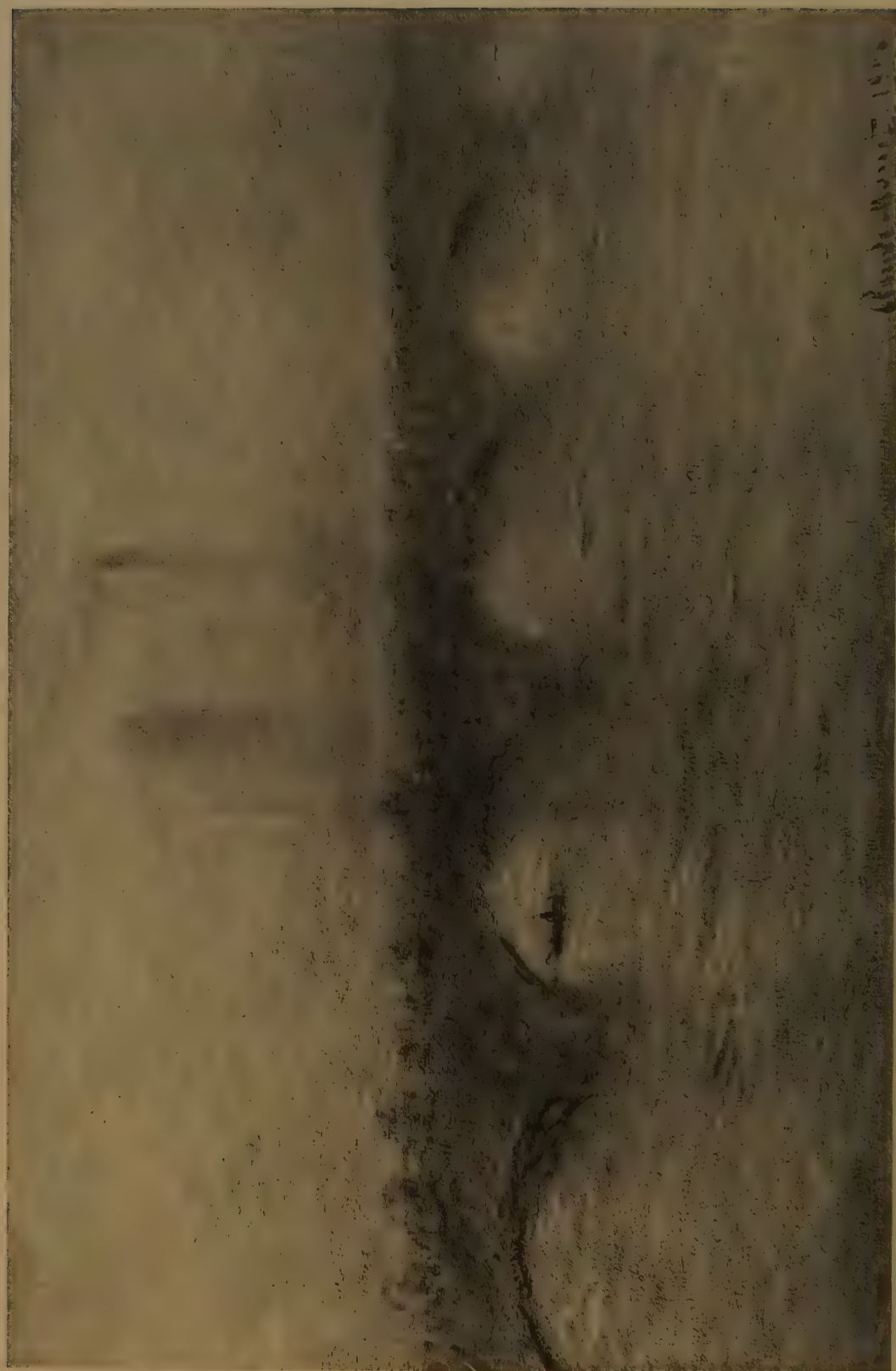
The picturesque old palace, on whose façade the sun plays in ever-changing contrasts of pink and blue lights, heightened greatly through the dark purple depth of the entrances and windows, reflects its image in the "Canale" on which a gentle wind plays in dancing waves of pinks, blues and purples, like the tender pizzicati of a guitar. Everything is restless vibration in a world apparently dead and abandoned.

On canvas

Height $28\frac{7}{8}$ inches, width $36\frac{1}{4}$ inches

Signed at the left: Claude Monet 1908





Waterloo Bridge (London) *by* Monet

Spanning the river Thames, the Waterloo Bridge seems to be dissolved in the luminous atmosphere of a London fog through which the rays of the sun filter in iridescent blues, pinks and mauves. It is evening and one has the impression of crowds of human beings rushing over the swinging arcades, moving like fleeting ghosts with spectacular intensity. Half enveloping them, the vast backdrop of the sky through which the outlines of a tower and factory chimney are faintly visible. A solitary boat, with two figures in it, glides silently under the arches.

On canvas

Height 25 $\frac{5}{8}$ inches, width 39 $\frac{5}{8}$ inches

Signed at the right: Claude Monet 1904

PUBLISHED

Catalogue of the exhibition, 1910, at the Durand-Ruel Galleries, composed of works by Claude Monet, C. Pissarro, Renoir and Sisley, No. 12, entitled "La Tamise, London (Waterloo Bridge) Effet de Soleil."

CAMILLE PISSARRO

Camille Pissarro was born July 10, 1830, in Saint-Thomas (Antilles Françaises), of Jewish parents. He received his first training from Savary at Passy (Paris), and returned in 1847 to Saint-Thomas, where his artistic ability developed itself spontaneously. Conflicts with his father regarding his career disturbed the peace of the family until 1852, when a Danish painter, Fritz Melbye, took him to Caracas to complete his studies. In 1855 he returned to Paris and came in contact with Corot. In 1859 he was at Montmorency; in 1863 at Varenne St. Hilaire, and in 1867 at the Hermitage of Pontoise. He exhibited at the Salon of 1859 and participated with landscapes at the Salon des Refusés in 1863. In 1866 he met Manet, and with him and other artists formed a group congenial in their artistic tendencies. In 1866 he married and lived at Louveciennes.

There the war of 1870 surprised him, and he was driven from his home. Three hundred pictures, which he left behind, disappeared during his absence and were permanently lost. He went to London, but returned after the war to Pontoise, where he remained until 1882. Cézanne during this period was for some time at Auvers, and through Pissarro's example, became a plein-air painter.

After 1879 Pissarro ceased to exhibit at the Salon and became a member of the group of artists who were called, in derision, the Impressionists. In 1863 he established himself at Eraguy-Bazincourt (Oise) where he painted his most luminous pictures until an infection of the eye made working in the open impossible. From then on he devoted his work to the study of city life, living in 1896 at Rouen; and later he continued the same type of work in the streets and gardens of Paris. His last work represents views of Dieppe and Havre.

He died on November 12, 1903.

Pissarro started his career as a painter without an education, a fact which had the greatest influence on his development. He became, in fact, a plein-air painter while he still lived in the Antilles, before the time when Manet had formulated the theory which was destined to revolutionize art for the next fifty years. Returning to Paris, Pissarro was attracted first by Corot's and Courbet's art, and by using their methods of opposition of light and dark tones, he gave to his work a subdued tonality, until he learned from Manet the use of tones juxtaposed strongly in warm and cool oppositions. With Claude Monet he became a member of the Impressionist group, participating in their struggle from the beginning to their final triumph.

The charm of Pissarro's style lies in the rusticity of his conception. He found interest in the most simple types of landscape, refusing to be tempted by the spectacular beauty of a splendid view which composes naturally in a linear or coloristic arrangement. He sought, on the contrary, familiar views, devoid of surprises, and discovered in them possibilities of subtle interest which escape the eye of the superficial spectator.

Pissarro succeeded, consequently, in introducing to us the infinite charm of nature without the slightest embellishments, remaining truthful to the character of his humble motifs. Whereas Millet and the school of Fontainebleau infuse hero worship into the life of nature and the humble tiller of the soil, Pissarro attacks the problem as it is and not as he wishes it to appear. This probity and happy disposition of his mind gave to his work a charm which revealed, especially to Cézanne, the advantages of simplicity in rendering with absolute clarity the intrinsic action of a subject.

Reproduced on following pages:

POULTRY MARKET

LE BOULEVARD DES ITALIENS (MATIN)

Poultry Market *by* Pissarro

In front of several buildings, a row of stalls form the market for the sale of poultry. Crowds of country folk are moving about, enjoying the weekly excitement of bargaining and gossiping. In the left corner, seated on a bench, an old peasant, with arms crossed, is watching with pleasure a passing peasant girl, carrying her purchases in a basket. Another girl sits on the same bench, holding a chicken in her lap.

Pissarro mastered with infinite skill in this vivacious work the complex problem of moving masses. The impression of a crowd in steady activity, full of gaiety and robustness, has been caught by the artist naturally and without effort. The scene is woven into an atmosphere of subdued tones, reminding us of tapestry effects.

Gouache and pastel on canvas

Height $31\frac{3}{4}$ inches, width $25\frac{1}{2}$ inches

Signed at the right: C. Pissarro, '82





Le Boulevard des Italiens (Matin) *by* Pissarro

The broad boulevard extends its course from the left to the upper right hand corner, bordered on both sides with trees. The background is closed by tall buildings, standing like motionless figures in contemplation of the intense activity reigning in the streets. Carriages drawn by horses come and go, passing the bus station where cumbersome vehicles with three horses wait to be taken by storm by the surging crowds which have been patiently standing in line for their turn. On the sidewalk pedestrians are conversing or strolling leisurely, enjoying the early spring sun which tries vainly to dry the muddy streets.

Paris, the vast human "bee hive," has been caught in this work with a lightness of touch and understanding which show Pissarro's keen observation. The city, ever elusive and fascinating, was for him the object of tireless curiosity, inviting him to try his hand to capture its unceasing vibration and activity. The difficulties of complex forms had no obstacles for him; with great spontaneity one pattern fuses with the next in the rich texture of a luminous atmosphere.

On canvas

Height $28\frac{3}{4}$ inches, width $36\frac{1}{4}$ inches

Signed at the right: C. Pissarro, 1892

PUBLISHED

"Impressionisten" by Meier-Graefe (1907), p. 166

ALFRED SISLEY

Alfred Sisley was born in Paris, on October 30, 1839, of English parents. He studied with Gleyre, but in 1862 met Claude Monet, Basille and Renoir, and his friendship with them was instrumental in forming his future style. He first exhibited, in 1866 and 1868, landscapes in the tonality of Courbet and Corot. Being the son of a well-to-do family, he did not consider art as a profession and painted exclusively for his pleasure. However, during the war of 1870, his father was ruined, and Sisley found himself forced to use his brush to make a living. By this time Claude Monet had adopted Manet's plein-air method, which Sisley also considered congenial to his own temperament.

Sisley exhibited for the first time with the Impressionists in 1870 and his paintings were seen from then on in the exhibitions of this group in the years 1874, 1876 and 1877. In 1875 he also participated in the public sale of Impressionistic pictures with twenty-nine canvases, which brought him about one hundred francs each. Despite this disastrous result, he again sold eleven pictures at the public sale of 1877 with similar effect.

Sisley lived all his life in the suburbs of Paris; before the war at Louveciennes and Bougival, and afterward at Voisin and Marly. From 1875 he stayed at Sèvres, and settled down permanently at Moret in 1879. It was in this happy country that his best pictures were painted. His life in France was interrupted by several sojourns in England, in 1874 and 1897, where the cliffs of Wales became one of his favorite motifs.

Sisley died at Moret, January 29, 1899.

Sisley was a painter by temperament, and it is only from this viewpoint that his personality is interesting. The controversies which were agitating his contemporaries had very little effect on his work and he adapted himself with perfect ease to the discoveries of Courbet, Manet and Claude Monet without losing his originality. The lyrical, joyous trend of his nature was fundamentally more related to the tender Corot and to Jongkind than to the robust style of his friends. Unconcerned with stylistic questions, he gave to his work an ease and playfulness which became even lighter through the virtuosity which he acquired from years of large productivity. Diversity of color variations, infinite tenderness of light effects, clearness and neatness of technique distinguish all of his work. Like Claude Monet, he was seduced by the charm of changing hours, by the transition from one season to the next, and by the explosion of full sunlight—submerging all forms in a bath of radiance. Sisley's art is an art of the senses—of senses sharpened to the point of great delicacy and infinite tenderness.

Reproduced on following page:

JUNCTION OF THE LOING AND THE SEINE

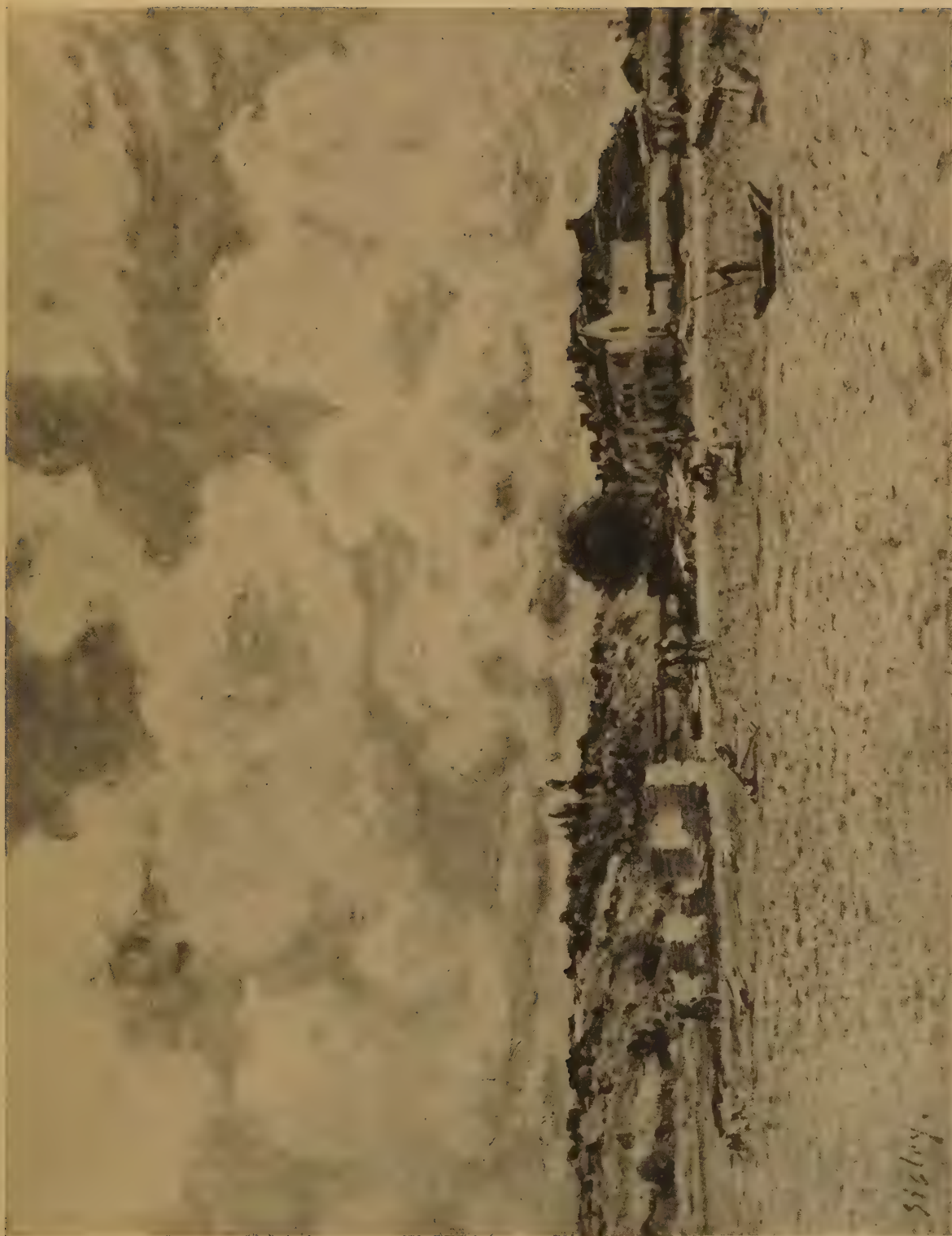
Junction of the Loing and the Seine *by* Sisley

The two rivers form a V, their point of convergence being at the extreme left of the canvas. Fronting the farther river, in the center of the composition, a group of old buildings with brown roofs lean sleepily, one against the other; low hills covered with trees and a field rise in the background, while large white clouds of a radiant summer day are rolling in large, unbroken masses from left to right across the blue sky. The sunlight seems to penetrate every pore of matter, filling it with joy and warm happiness. Everything vibrates in the generous contact of heat. Dancing color-spots, masses of tender blues and greens contrasted with the reddish brown of the river bank, produce an exhilarating effect.

On canvas

Height $19\frac{5}{8}$ inches, width $25\frac{5}{8}$ inches

Signed at the left: Sisley



3820y.

HILAIRE GERMAIN EDGAR DEGAS

H. G. E. Degas was born in Paris, June 19, 1834, of a French father and a Creole mother of French descent, born in New Orleans.

Unable to study with Ingres, whom he admired more than any other artist, he worked in 1855 with one of Ingres' pupils, Lamotte, at the École des Beaux Arts. In 1856 he went to Italy, where he analyzed the compositional methods of the Florentines and Mantegna, and returned, consequently, to Paris as a painter of anecdote. Copies of pictures in the Louvre followed, completing his education in the same direction.

By 1863, Degas doubted the ultimate validity of Ingres' formula and began to divest himself of his influence in 1866, turning from the Ingres tendency to realism, which was then victoriously eliminating the Classicists from the artistic arena. In the same year appeared Degas' first racing picture, which was followed by a number of similar compositions. The Portrait of Jules Finot (Lewisohn Collection) was painted during this period. Degas served in the war of 1870, and in 1872 painted his first theatre picture, "Les Musiciens d'Orchestre," (Staedel Institute, Frankfort).

In 1873, dissatisfied with the political situation in France, he went to New Orleans, where he painted the "Office of a Cotton Factory," which was followed by portraits, etc., showing him at his best and in his most fluent vein. After his return to France his interest in ballet dancers began to manifest itself. He studied the puppet character of dancers, and a group of statuettes of ballet dancers demonstrates clearly that he had great facility in expressing himself in this medium. (Shown at the Impressionist Exhibition of 1874.)

To obviate the resistance of oil color with which he had to contend, Degas turned by the end of the Seventies to pastel in order to acquire a medium more capable of materializing his ideas of vibrating surfaces and texture. In consequence his lines gain in elasticity, becoming flexible like arabesques, and his color seems to be filled with light and action. In the last decade color again receded before line. The decorative side of pictorial arrangement took the upper hand in his compositions, and he returned to the sweeping contour of his former years.

He died in Paris, September 26, 1917.

Among the constructive personalities of his time, Degas played a rôle apart. He did not contribute anything new to the evolution, but he enlarged considerably the sphere of psychological possibilities; he was the misanthropic spectator of the new world, living under the pressure of mechanical progress—observing all its setbacks and defects. Like a detective, Degas watched his contemporaries in their intimate actions: when they believed themselves unobserved, or when the mask of mutual deception covered their faces.

To perfect his style he adopted in the beginning Géricault's, Manet's, Ingres',

Courbet's and Hokusai's methods of characterization and gained in this way suppleness of line and color arrangement, producing on the spectator the effect of absolute spontaneity and naturalness. His striving for naturalness brought him, in the Eighties, near to the photographer, of whom he was an ardent admirer, and evolving further on this basis he achieved a type of painting which had the semblance of photographic snapshots through the exactness of surface representation and the apparently unpremeditated arrangement of the forms. Fundamentally, the mechanical process was congenial to Degas' temperament, as his descent from the Classicists indicates, and because of this trend of mind he was perhaps better fitted to see the course of mechanization than any other artist.

In his horse race pictures his incisive criticism of mechanical training is already visible. In fact, he describes with apparent nonchalance the monstrous mechanism of racing, the indifferent attitude of riders and horses, and the avid gestures of a public hungry for the stimulus of speed, irrespective of whether it is produced by living organism or the machine.

Degas studied, consequently, the hypnotic spell of mechanical training in every phase of life, but especially its effect on the stage, and it is here that he gained his greatest triumphs. The artificiality of stage life, the evolutions of the ballet dancers, always conscious of their muscles and the effect of their daring acrobatics on a public which wishes to be deceived, were an endless source of interest to him. In numerous paintings we pass with him through the nervous atmosphere of the dressing room to the morbid situations of the alcove, where pleasures and charms are reduced to the level of a mechanical technique. In this way, Degas cuts deeply into the manifestations of our time by exposing the innermost feelings of a society and period, enveloping his characters and ideas in the scintillating colors of exotic flowers or butterflies, brilliant and somewhat brittle, but clear and incisive in the command of his medium.

Reproduced on following pages:

PORTRAIT OF JULES FINOT

BALLET SCENE

LA DANSEUSE

FEMME COUCHÉE

DANSEUSE DANS SA LOGE

PORTRAIT OF M. DURANTY

Portrait of Jules Finot *by* Degas

Seated on a chair, resting slightly against a table, the painter Finot, with delicate features and a poetic expression, looks dreamily at the spectator. In his feminine right hand he holds a thin cane, standing out from his dark brown coat and light colored trousers.

Right next to his head hangs a small portrait by Lucas Cranach, representing the Grand Elector Albrecht of Saxony, Luther's protector and friend.

Above the small Cranach, part of another picture, with Japanese figures resembling Whistler's style, is visible. To the right, on an easel, stands a landscape with figures; two canvases are leaning against the wall, and behind the table to the left, a woodlandscape, in the style of Courbet, completes the scene.

The whole arrangement shows the great naturalness of Degas' method, with which he caught all the elements of a scene without pre-arranging or grouping them for effect. The colors are solid like those of Ingres, laid on the canvas with great care and technical perfection. Degas relied in this work, which is one of the greatest masterpieces of his early period, on the perfect balance of his color masses, obtaining in this way the effect of such naturalness that one would surmise the subject had been caught by the camera.

On canvas, 1868

Height 59 $\frac{1}{3}$ inches, width 44 $\frac{1}{4}$ inches

Signed at the right: Degas

EXHIBITED

Salon des Impressionistes, 1879

PUBLISHED

"Edgar Degas" by Paul Lafond, p. 15

Catalogue of Degas sale of May, 1918, No. 37





Ballet Scene *by* Degas

In the foreground, forming a low dark wall, the orchestral pit, from which a single instrument, the bass viol, lifts its grotesque silhouette. Beyond, in the dissolving flood of the footlights, a ballerina stands at point. The unnatural lighting emphasizes the unnatural balance of her pose, robbing the body of its accents and assimilating both body and costume to the painted stage on which she dances. At the upper right, beyond the circle of light, the dark figure of her partner stands out in dark silhouette. It is one of the happiest and most fluent of Degas' early ballet scenes. The play of light on the body and on the dress of the ballerina is exquisitely rendered.

On canvas

Height 10 $\frac{1}{4}$ inches, width 8 $\frac{1}{4}$ inches

Signed at the left: Degas

La Danseuse *by* Degas

The supreme moment of a solo dance! The ballerina's body is bent forward to the furthest extreme of balance, arms outstretched, the back and outstretched left leg forming an almost perfect horizontal. The body is lit from below, accentuating the opening of the corsage and upper parts of the back-thrown head. Behind is a suggestion of painted scenery, with dim figures of dancers at upper left. A bouquet of flowers lies at the dancer's feet, their brilliant red heightening the greenish-blue of her ballet skirt.

The dry oil paint has almost the appearance and quality of pastel.

Reproduced in Paul Lafond's "Edgar Degas," p. 133, accompanied by the following sonnet written by Degas, which the painter submitted for correction to Stéphane Mallarmé:

DANSEUSE

I

Elle danse en mourant, comme autour d'un roseau
D'une flûte, où le vent triste de Weber joue.
Le ruban de ses pas s'entortille et se noue,
Son corps s'affaise et tombe en un geste d'oiseau.

II

Sifflent les violons, fraîche du bleu d'eau
Silvana vient, et là, curieuse s'ébroue;
Le Bonheur de revivre et l'amour pur se joue,
Sur ses yeux, sur ses seins, sur tout l'être nouveau.

III

Et ses pieds de satin brodent comme l'aiguille
Des dessins de plaisir, la capricante fille
Use mes pauvres yeux à la suivre peinant.

IV

Mais d'un signe toujours cesse le beau mystère:
Elle retire trop les jambes en sautant:
C'est un saut de grenouille aux mares de Cythère.

Oil on board

Height 23½ inches, width 16½ inches

Signed at the left: Degas

FORMER COLLECTION

P. Pailin, Paris





Femme Couchée *by* Degas

On a broad, yellow couch sleeps a young girl, half undressed, her clothes thrown at random about the room. She has sunk on the couch from a sitting posture, one foot on the floor and one arm stretched out. A greenish-blue background, against which the yellow couch plays in soft harmonies, the purple cover reflected on heavy flesh-tints producing the effect of morbid intensity.

Pastel

Height 20½ inches, width 26¾ inches

Signed at the left: Degas

FORMER COLLECTION

Tadamasa Hayashi, New York

Danseuse dans sa Loge *by* Degas

Dressed in the typical “tutu” of the ballet dancer, with flowers attached to her corsage, a young girl stands before a mirror, her arms lifted above her head to fix a few flowers in her hair, her right leg turned sharply, accentuating the firm lines of her body. The globe of a gas lamp illuminates the room with a hard and pale light. On the floor are strewn parts of her costume. Behind her is a blue folding screen.

This work, one of the most important of Degas' later period, shows him in full possession of pastel technique. Delicate blues, pinks and yellows sparkle with a sinister intensity. Knowing so well the tragic ambience of the backstage, Degas characterized in this masterpiece the silent drama of artificial, ephemeral beauty.

Pastel

Height 34¾ inches, width 15 inches

Signed at the left: Degas

FORMER COLLECTION

Madame de Saint Albin, Paris





Portrait of M. Duranty *by* Degas

At his table covered with books and papers, sits the writer, M. Duranty, surrounded by his library, gazing intently into space. His left hand with two upright fingers supports his bearded head, his right arm rests heavily on books on the table. Conceived in delicate tones with lightness and decisiveness, the massive head and body of the writer stand out in a clearly formed pattern against the background.

In this work Degas reached his highest achievement of portraiture. He grasped with deliberation the character of the sitter, sharply underlining the expression of the face and hands. In the coloristic presentation of the room, his mentality and intellectual powers are also clearly determined.

A larger version of the same portrait painted in oil brought from the pen of Huysmans the following comment:

"Degas a prouvé une fois de plus avec Duranty, que rien n'est indifférent dans un portrait: Le geste, l'attitude, le vêtement, le décor, tout lui a servi à rendre le caractère du modèle, qui est là, au milieu des estampes, et des livres, assis devant la table, et ses doigts effilés, son oeil acéré et railleur, sa mine fouilleuse et aiguë, son pincé de comique anglais, son petit rire sec dans le tuyau de sa pipe repassent devant moi à la vue de cette toile où le caractère de ce curieux analyste est si bien rendu."

Pastel on canvas, 1879

Height 19 $\frac{7}{8}$ inches, width 14 $\frac{3}{4}$ inches

Signed at the right: Degas

Inscribed: cher Duranty, 25 mars 1879.

FORMER COLLECTION

Manzi, Paris

EXHIBITED

At the gallery Manzi Joyant, 1914

PUBLISHED

"Edgar Degas" by Paul Lafond, p. 15

A drawing for this work is in the collection of the Metropolitan Museum, New York

EUGÈNE CARRIÈRE

Eugène Carrière was born on January 27, 1849, at Gournay, near Paris. During his youth he lived at Strasbourg, and to gain a livelihood he was forced to use his talent for drawing by working in the atelier of a lithographer. In the evenings he took drawing lessons at the Municipal school at Strasbourg. In 1867 he went to Saint Quentin to find employment. There he was greatly impressed by the pastels of Quentin-Latour in the collection of the museum, and, full of enthusiasm for the great painter, he decided to become an artist; so he went to Paris and struggled against misery for a number of years. In 1870 he returned to Strasbourg and became a soldier at the beginning of the Franco-Prussian war. The horrors seen by Carrière during this period, and the adversity encountered previously, reacted strongly on his work, and he became the "Peintre de la misère," under which title he was known in his later years. He returned to Paris in 1871 with his mother and family.

Thereafter, the influence of Rubens, Rembrandt, da Vinci, Velasquez, Michelangelo and the Venetians somewhat reinforced his sense of form, but his color remained anaemic. In 1877 he married and went to London, but returned again to France in 1878. After the birth of his first child, life became still more complex. From 1880-84 he worked for a ceramist. Velasquez' color attracted him the most at this juncture, as will be observed from the paintings of his children, who were, from then on, his principal subjects.

Already recognized by Roger Marx in 1877, he was generally acclaimed by the critics in 1884, but still his work found few buyers because of the pessimistic trend of his mind. After 1890, to make a better living, he taught systematically; his influence increased and with a group of friends he founded the Société Nationale des Beaux Arts. Portraits of Daudet, Verlaine, Ed. de Goncourt and the "Maternité" (Luxembourg and Lewisohn Collection) were the most important works of this, his most fecund period—1892 and 1893. In 1904, Rodin and his friends honored him with a banquet which has become an important event in the annals of French art.

He died March 27, 1906.

The work of Carrière must be considered philosophically rather than aesthetically. His color method was borrowed from the old masters, but his views on life were entirely original and quite in contrast with the exuberant love of life so characteristic of the Impressionists. The war of 1870, years of misery and sickness, turned his mind in a pessimistic direction. This view reached its highest point when he went to London; the crossing of the channel having a determining influence on his mentality. The powerful flux of the ocean gave him the idea of a world of relative density, which fluctuates without rest from one form into another, a view which was amplified and intellectualized by the fog of London. Life seemed to him henceforth to be composed of a gaseous, liquid matter, palpitating vainly in a tragic ambience.

The circle formed by man, wife and child—the instincts which determine the action of masses—attraction and repulsion—eternal separation of individual from individual, the fugitive reactions of the senses speak through his somber palette with tragic insistence. Humanity is driven in his conception by instinct, it is the child of fatality. His art is in consequence essentially of the epidermis, spongy and without structural basis, one-sided and enclosed in the rigid circle of his limited personal experience, from which he was unable to emerge into a vaster concept.

Reproduced on following page:
MATERNITY

Maternity *by* Carrière

Sitting in the foreground of a dimly lighted room, a mother, emaciated by poverty, holds a sleeping child in her lap, bending at the same time to kiss a second child, who turns its reproachful eyes to receive the caresses of the helpless mother. The shadows of two other children glide through the background like fishes in the glaucous water of an aquarium.

The picture is painted in delicate variations of brown and gray tones. Sensuous brush strokes evoke, in the vibration of the epidermis, desires and fears, inescapably seeking a way out of the circle of a relentless fate.

On canvas

Height 37 inches, width 45 inches

Another version of this subject is in the Luxembourg Museum.



JEAN LOUIS FORAIN

J. L. Forain was born at Rheims, France, in 1852, and while he was still a boy his talent for drawing became apparent. At the age of fourteen he made drawings in the Louvre, where he attracted the attention of an old gentleman, M. Jacquesson de Chevreuse, who had been a professor of drawing in Toulouse. After receiving lessons from him, a fortunate meeting with Carpeau at the Louvre brought him in contact with this artist, who introduced him to the *métier* of sculpture. His principal apprenticeship, however, was in the company of the old masters, who were, above all, physiognomists: Holbein, Goya, Rembrandt and Daumier, from whom he learned the animation of line and their methods of combining form and color.

As a painter he started with André Gill, but his career was soon interrupted by military service from 1874 to 1876. Later he came under the spell of Manet, Degas and Deboutin, and after exhibiting at the Salon Officiel, he joined the Impressionist group in the Exhibition of 1879 at 28 Avenue de l'Opéra, and in 1881 at the Boulevard des Capucines.

In 1879, J. K. Huysmans recognized his talent at the Indépendants. During this time, Forain followed Degas' formulas closely, and like him, passed in review dancers pursued by corpulent gentlemen, ladies of the world and demi-monde, catching his subjects in moments when they believed themselves unobserved.

Forain consequently became a caricaturist, contributing to the following papers: *La Vie Moderne*; *Le Monde Parisien* (1880); *Le Chat Noir*; *Le Courrier Français*; *L'Écho de Paris*; *La Revue Illustrée*; *Le Journal*. In 1899 and 1900 he published a paper called "*Le Fifre*," which disappeared with the fifteenth number. Contributions to *Le Figaro*, *Le Gaulois*, *Le Journal Amusant*, *La Vie Parisienne*, *L'Indiscret*, *Le Sourire*, *L'Humoriste*, *L'Assiette au Beurre*, completed his reputation as one of the most subtle cartoonists of our time. He tackled with his swift pencil all the modern hypocrisies: the greed for money, pleasure and power, as well as vice—concealed under the guise of elegance and self-importance.

As a painter, Forain derived his palette and conception from Degas. The style of Degas is apparent in all of Forain's paintings until 1890. He acquired from Degas the lightness of touch, naturalness of arrangement and photographic exactness of surfaces, differing only in that his vein flowed more lightly at that time than did Degas' more disciplinarian concept.

"*Au Buffet*," exhibited in 1884 at the Salon, was especially reminiscent of Degas and of the realistic literary world which centered around Zola and the de Goncourts. The dressing rooms of the Opera also offered him abundant material to describe with a vibrant brush the life of actresses in contact with wealthy patrons.

In his early youth Goya had stimulated his mind, and with age, the great master of human observation began more and more to determine his mentality,—not the youthful

Goya but the painter of the *Capriccios*, in which he exposed the ferocity of human nature when aroused by the passion of destruction.

In the Palais de Justice of Paris, Forain explored a similar field of human interest, demonstrating the perversion of justice in the struggle between greedy lawyers and judges exclusively concerned with their careers and desires; criminals, fighting against odds; drug fiends, prostitutes,—creating in this way an atmosphere in which all human aspirations are more or less nullified.

From such a pessimistic outlook to the tragedy of the war was only one step. From 1914 until the end of the war Forain gave a graphic description of human misery struggling in the gigantic whirlpool of destruction, in which the individual becomes a helpless toy of forces surpassing in destructiveness all human comprehension. This feeling of helplessness brought Forain, in the last decade, nearer to the conception of Carrière, whose subdued browns and grays determined his palette also.

Reproduced on following page:
COURT SCENE

Court Scene *by* Forain

Behind the table of the defense, two lawyers are sitting and one is standing. In the background, in the box of the accused, five women, and a man wearing a red turban, follow the proceedings with varied emotions.

From the right, a bottle of drugs (the evidence) is handed by a person outside the picture to one of the lawyers, who accepts it eagerly; another lawyer bows his head in horror. In the box of the accused, a young girl stares with irrepressible desire at the bottle, while one of her companions breaks down in a fit of hysteria.

Forain has depicted in this work the tragedy of morphine, affecting the lawyers as well as the accused, morbidly seeking escape from colorless reality into a dream-world full of artificial gratifications.

The composition is built up throughout of strong contrasts which reach their climax in the black and white of the lawyers' robes. On the second plane, red and pale blues play more subtly against a slate ground.

On canvas

Height $23\frac{1}{4}$ inches, width $28\frac{1}{2}$ inches

Signed at the right: Forain



PIERRE AUGUSTE RENOIR

Pierre Auguste Renoir was born at Limoges, February 25, 1841. His father, a tailor, left his home town four years later to seek better conditions for himself and his family in the capital, but luck did not come to him and he remained as before in moderate circumstances. Yet in spite of adversity the parents were able to give their children a good education and that inclination to craftsmanship which is so characteristic of the French middle classes. When the boy reached adolescence he entered the atelier of a commercial painter on porcelain. Here he acquired not only an excellent métier, swiftness of the brush and cleanness of execution, but also his first inkling of painting as an art, spending hours of leisure in the study of the old masters at the Louvre.

In consequence, with time, his ambition to become an artist grew stronger and he gradually turned to painting, working in factories when it became necessary for him to refill his purse. In this way he passed from the studio of the porcelain painter to painting awnings in a factory at St. Denis, and by living economically for some time he saved a substantial amount of money. With his savings he paid his entrance to the studio of Gleyre, where he remained for one year free from all worries, preoccupied with preparation for his future career.

Soon we see him in the company of Monet, Sisley and Basille on a vacation in the forest of Fontainebleau — an indication of the direction which his art was taking. But again pecuniary worries forced him to return to his former work of porcelain painting. Until the year 1865 he had to rely for his living on his ability as a craftsman to overcome the financial difficulties of every aspiring painter who is creating a new artistic language for himself.

In the beginning Renoir's admiration for Delacroix led him to follow the example of the great Romanticist. He profited by the fire and ardor of Delacroix's palette, but, unlike others, did not imitate his style. Renoir was a personality of great naturalness and the fervent exaggerations of the Romanticists were as strange to him as they were to the Realists and the Impressionists. One feels in his style, at the beginning, the strongest affinity to Courbet, who was also a child of the French middle class, but Renoir was endowed with a richer sense of color and form.

Renoir's first important work, "Lise," was exhibited at the Salon of 1868. This work shows clearly his tendency to evolve a new art on the basis of Courbet's style, an art in intimate contact with nature, but devoid of that heavy earthiness which characterizes Courbet's palette. Renoir mastered in this capital work the play of light and natural coloring, adding further to his achievement a keen and penetrating study of the personality represented.

Two years later the war of 1870 forced Renoir to interrupt his work until the conclusion of peace. In 1873 another important work, "La Loge," followed his first masterpiece. By this time Renoir had begun to frequent the café, "La Nouvelle Athènes," where

he met, especially, Manet and Claude Monet, who gathered there chiefly to discuss their artistic and practical problems. Under their influence Renoir gradually turned to the plein-air method. Consequently, his palette gained in lightness and transparency, so that when a number of his paintings were shown at the exhibition of 1874, at the Nadar Gallery (Boulevard des Capucines), called "La Capucine," his style was definitely established. There he showed the two large works entitled "La Loge" and "La Danseuse."

This exhibition was generally condemned by the public and the press, and the title "Impressionists," derived from one of Monet's landscapes, was applied in derision to the group. The persecution which was inaugurated during this exhibition against the "Intransigeants," as the young artists were also called, remained for years one of the favorite sports of the public and of critics. The immediate effect of the general condemnation became manifest during the sale which the Impressionists organized in 1875 at the Hotel Drouot: of seventy paintings auctioned off, only a few found buyers. Still, Renoir's development was never affected by adversity and he continued his work with unaltered steadiness. The next exhibition of the same group in which Renoir participated took place in 1876 at the Durand-Ruel Gallery, and also was received coldly by the public.

During the same year Renoir started to assemble material for one of his principal works, "Le Bal du Moulin de la Galette," which was finally completed in 1883. Simultaneously he elaborated several other important works: "La Balançoire," "La Femme au Chat," "Le Déjeuner des Canotiers de Bougival" (Duncan Phillips) and "La Sortie du Conservatoire." Some of these works were in the exhibition of 1877, 4 Rue Le Peletier, which for the first time attracted the attention of the social world, despite the ridicule of the critics and the general public. In the late Seventies, Renoir became increasingly interested in landscape painting, and we see him make excursions to the sunny banks of the Seine around Chatou and Bougival, where he passed happy days with his friends, enjoying the favorite Parisian sport of rowing, and painting those ravishing views of the river, ever changing in the luminous atmosphere of the Ile de France, for which he later became famous. Here in 1879 he conceived the "Canotiers de Bougival," the "Canotiers à Chatou," and several other paintings of similar subjects. From the same years date many of his most brilliant portraits: "Mlle. Samary," the singer, radiant in her youthful beauty; "Portrait of Madame Darras" (Lewisohn Collection) and the large group: "Mme. Charpentier and her Children" (now in the Metropolitan Museum).

The year 1880 was a turning point in Renoir's career. Abandoning his studio at Montmartre and his excursions on the river Seine, he went for the first time to Italy and Algeria where he discovered the magic of sunlight immersing all forms in its radiance. Soon he returned to Italy, feeling that the root of his life and art resided in the powerful architecture and painting of the Renaissance. The Hellenic spirit, which was characterized by the triumph of physical beauty over mysticism—revived during the fifteenth and sixteenth centuries—was familiar to an artist who had unconsciously rediscovered the classic outlook in his own world. The artists of the Renaissance had also been artisans,

preoccupied, above all, with the perfect accomplishment of their task, as was Renoir himself, who considered craftsmanship the most favorable basis for the development of art. These reflections on the art of the past had a decided influence on Renoir's work after his return. He passed through an intellectual crisis which was instrumental in greatly modifying his style. In the meantime he had married, and a rapidly growing family brought new responsibilities into his life. A severe illness followed and he was forced to take refuge in the Midi, where he finally settled at Cagnes, after several tentative visits to various places.

Between 1883 and 1890 Renoir executed several important portraits: "Mme. Clapisson" and "Mme. Manet," and a number of baigneuses. In these later works, the contours are subordinated to color masses, moving in space in strong co-ordination of tones. He also tried to paint in flat tones like the old masters. And he gradually replaced his former conception of individual characterization by a more generalized type of woman—a new Goddess of Nature, in fact a modern symbol of the classical Venus.

In 1890 an exhibition of his work took place at the Durand-Ruel Galleries, for which Arsène Alexandre wrote the catalogue. From this exhibition dates Renoir's reputation, and when in 1892 he organized a retrospective exhibition of many of his works, all dissenting voices had disappeared.

About 1894 the first signs of rheumatism began to undermine Renoir's health, in the end almost completely paralyzing him.

In 1910 Renoir wrote an introduction to a new edition of C. Cennini's treatise on the method of painting, in which Renoir demonstrated that the artists of the Renaissance used the same method as the Greeks, who developed a generally accepted technique, which gave to artists a uniform style, yet permitted them at the same time to preserve the originality of their outlook.

In 1912 Renoir underwent a severe operation, but despite great pain he continued painting views in the Midi; landscapes, lakes, the coast of the Mediterranean; also many portraits were annually added to his oeuvre. His last exhibition took place in 1913 under the auspices of Bernheim-Jeune. It showed the variety of his stylistic development in all its phases, and was especially enlivened by a great many nudes, bathed in rich tonalities.

During his last years Renoir lived at Cagnes, where he tried his hand at sculpture; it was there that he created a large statue called "Venus" and a relief entitled "The Judgment of Paris." The technique of ceramics tempted him for a short time, a fact which shows that the interest in porcelains acquired during his younger years had left a permanent influence.

Renoir was almost entirely paralyzed by rheumatism toward the end of his life, but despite all handicaps he continued to work until the last—eloquent testimony of his invincible vitality as an artist and workman who could look back on one of the most fertile artistic careers known in history.

He died at Cagnes, December 17, 1919.

Soyez d'abord un bon ouvrier; cela ne vous empêchera pas d'avoir du génie.

RENOIR

Renoir was the direct descendant of eighteenth century philosophy and art. He inherited Rousseau's conception of nature and carried Fragonard's and Boucher's playful mentality beyond the artificial restrictions of decorative arrangement to the fullest freedom of expression. "La joie de vivre" permeated his whole life and work more than it did the art of any other of the Impressionists. Through a profound understanding of nature's functioning, he reached the wisdom of a thinker grasping the currents of life in their elemental freedom of action.

From the beginning, the gods seem to have favored him, especially by permitting him to acquire the *métier* of a workman. Knowing all the possibilities of his *métier*, the innumerable varieties of coloration and the necessity of extracting from the material all its richness and luminosity, he was for the rest of his life immune from mechanical methods, which affected the work of most other artists. Renoir began as an artisan and remained such until the end of his life, and his example starts a new direction of ideas proving conclusively that art training can be acquired without academic instruction.

The self-reliance which Renoir gained as a porcelain painter was, in consequence, of great importance all his life. Once in contact with the current theories of an academician like Gleyre, he promptly saw through their limitations and discarded them at once. Endowed with the gift of direct observation and understanding, he proceeded without hesitation beyond art formulas to master the play of palpitating organism moving in the warmth of breathing space, expressing in his works the joy of earth and flesh expanding in the radiation of light and sunshine. Unaffected by the theoretic struggle raging during his time, Renoir continued to create with undiminished toil to the last days of his life.

Considered intellectually, his important contribution to modern art was the rediscovery of Greco's form and color rhythm. Renoir adopted this highly sensitive method, and the last remnants of classical line composition were dissolved automatically, giving place to the absorbing rhythmical rotation of matter in the fire of central fusion.

The movement of absorption which started with the Renaissance found in Renoir its last and most independent exponent. His art is, therefore, a continuation and further liberation of the antique spirit which has sharpened the mental outlook of artists and made them more alert in the search for new forms of rhythm, vitalized our understanding of nature and helped us especially to regain our former creative freedom of expression.

Reproduced on following pages:

PORTRAIT OF MADAME DARRAS

LES CANOTIERS À CHATOU

LES VENDANGEURS

THE PIANO EXERCISE

IN THE MEADOW

Portrait of Madame Darras *by* Renoir

Seated in an arm-chair, a lady, dressed in a black velvet jacket banded with dark brown fur around the neck, squarely faces the spectator. Her exquisite elongated fingers play thoughtfully with one another, and the energetic contour of her face, with smiling mouth and earnest gaze, surrounded by a wealth of brown hair bound together with a red ribbon, gives the impression of self-possession and will power, tempered by a touch of indulgent humor. A window and a green curtain in the background complete the composition.

In this portrait Renoir has realized a complete and penetrating characterization of the sitter. In addition, the general composition is established with perfect ease and naturalness. The painting is of an unimaginable richness throughout. The ivory black of the velvet coat is lightened with highlights of gray in the buttons and fur, and enriched with countless touches of brilliant red in the back of the chair, the sleeve and the skirt. Throughout the composition passages of blue-green play with brilliant reds. Even the flimsy window curtain, cooling note in an all too sumptuous décor, is divided by a band of red which throws fiery reflections on its delicate folds.

On canvas

Height 30¾ inches, width 24½ inches

Signed at the right: A. Renoir '71

The companion piece to this portrait is in the Dresden Gallery, representing an officer in uniform. Of this picture Hans Posse, the director of the Dresden Gallery, writes in the "Zeitschrift für Bildende Kunst" (1927, vol. 6, p. 244): "In all probability this portrait represents Renoir's superior, Captain Darras, whom Renoir painted in 1870-71, when at the age of 30 he was serving in the army as a 'chasseur à cheval.' "





Les Canotiers à Chatou *by* Renoir

The bank of the Seine at Chatou. In a boat a young man leans on his oars, his head turned in evident inquiry toward a lady and a gentleman standing in the long grass by the water's edge. The gentleman, M. Caillebotte, a friend and patron of Renoir, wears a closely fitted white jacket and blue trousers, and plays the sportsman with evident relish. The lady is more concerned about the fate of her long fur trimmed skirt in the wet grass. At the farthest left a man holds the boat's nose in to the bank. On the other side of the river a barge lies idle in the sun; to the left a sailboat is turning before the wind, and farther to the right two rowers pass like a flash across the surface of the water. In the background a group of houses with red roofs are seen against an ominous sky.

The dominant note in this landscape is a striking coral-red, which, distributed in large and small color accents, gives to the scene a feeling of intense heat. Rich and delicate blues and greens temper the action of the red, giving the impression of planes moving backward and forward. The effect of breathing, of absorption and expansion produced in this way gives to the work a perfect illusion of physical action. Seurat perfected this method through the further division of light, but without reaching the degree of sensuous intensity and richness which in Renoir's work sometimes approaches the fire and breadth of Titian.

On canvas

Height 31 $\frac{7}{8}$ inches, width 39 $\frac{1}{4}$ inches

Signed at the right: A. Renoir, '79

Purchased from the artist by M. Durand-Ruel

FORMER COLLECTION

Mr. A. B. Emmons, 1912, No. 47 in the Emmons Sale, 1920

Les Vendangeurs *by* Renoir

Between rolling hills, a village with a small church lies sleepily in a grove of large trees. Down a winding path at the left vintagers carry baskets of grapes across the fields. The hills are covered with abundant vegetation, vibrating in the heat of a drowsy autumn day, accentuated by purple tones in counterbalance to juicy greens.

On canvas

Height 21 inches, width 25½ inches

Signed at the right: Renoir '79





The Piano Exercise *by* Renoir

Seen in profile, a young girl, wearing a greyish-white dress, is seated before a piano trying to decipher her music exercises. A second girl, dressed in strawberry-red, leans over the shoulder of her companion to follow her playing, one hand placed on a chair and the elbow of her left arm resting on the piano to steady her chin with the back of her hand. In the background, a colorful wall paper decorated with flowers and fruit adds to the richness of the coloristic effect, which is constructed with great fluency and mastery.

Renoir would remind us in this work of Manet's solidity if it were not for the difference in palette. Red in multiple gradations dominates the scene, speaking with such joyousness that the energy inherent in each form seems to burst with irresistible urge.

Pastel

Height 45½ inches, width 35 inches

Signed at the left: Renoir

Painted in 1891

Purchased from the artist by M. Durand-Ruel

Renoir painted two other versions of the same subject during the year 1891, one of which is in the Luxembourg, and the other in the private collection of M. Durand-Ruel.

In the Meadow *by* Renoir

Two young girls, dressed in pink and bluish-white, their backs turned to the spectator, are seated at the border of a wood, resting after picking flowers. They gaze into the distance of a landscape in spring bloom. In the right corner a little white house is visible. Distant hills seem to sleep, bathed in tender sunshine.

Renoir has applied to this work his method of rotating warm and cool tones (red against green or blue, etc.) with the happiest result, expressing therewith all the gradations of swelling and absorption which are nature's most powerful agents. All the forms move with a powerful pressure from without, seeming to breathe, pulsating with energy, joy, desire and fulfillment. The happiness of circular rotation draws the spectator irresistibly into the distance of the landscape.

On canvas

Height 32 inches, width 25¾ inches

Signed at the left: Renoir

Painted about 1894 or 1895

Purchased from the artist by M. Durand-Ruel

FORMER COLLECTION

Mr. A. B. Emmons, 1906, No. 46 in the Emmons Sale, 1920



ODILON REDON

Odilon Redon was born on April 20, 1840, at Bordeaux. His father came from a village near Livourne, and emigrated to New Orleans during the Napoleonic era. There he married a Creole who bore him five children, of whom Odilon was the second. Having acquired a fortune in America, his father returned to France, where, shortly afterward, Odilon was born.

The little boy's delicate constitution made a prolonged sojourn in the country necessary. This circumstance had a deciding influence in the formation of his mind and character. The desolation so characteristic of the "Landes" around Bordeaux stamped itself on the mind of the little child, never to be forgotten, adding its peculiar charm to his sensitive nature. As age advanced, Odilon returned with increasing fascination to the family estate, Peyrelebadé, to renew there his youthful vision of a world dominated by the mysterious powers of fear and solitude.

At the age of seven he was taken to Paris for a visit of a few months, where he discovered for the first time, in the museums and galleries of the capital, the glories of the past. Because of the state of his health, it was not until his eleventh year that he was sent to school to add to his inborn sadness the burden of school books which did not interest him. His first communion broke the monotony of this existence with its mysticism; and this, with his natural tendency to flee from the world, encouraged him to resign himself to dreams and religious images.

In 1855 he left his studies to turn finally to art. At the same time, through his friendship with the botanist Armand Clavaud, he was induced to study nature. Watching through the microscope the germination of organisms driven incessantly by the pitiful desire to propagate, he was appalled by the spectacle of incomprehensible forces, and withdrew even farther into his phantasy. The literature of the Orient, and the books of Edgar Allan Poe, Flaubert and Baudelaire, also added fuel to this viewpoint. The Greeks, the Middle Ages and Delacroix were, during the same period, formative influences on his style.

Shortly afterward he made the acquaintance of an etcher named Bredin, who lived in Bordeaux near a cemetery. Redon used to cross this cemetery when visiting him, and the images of ghosts so well known in his later art arose from this circumstance. After several visits to Paris, he finally established himself there, living in Montparnasse, meeting Corot, Chintreuil and Courbet, whose works he analyzed and copied, as well as works of the old masters in the Louvre. Slowly and continuously his artistic formula was developed, and in 1867 he appeared for the first time at the "Salon Officiel" with an engraving entitled "Paysage."

In 1870 Redon was conscripted. He participated in the battles around Tours, but soon was retired from the front due to his frail health. In 1879 he turned to lithography and published his first album, "Dans le Rêve." In the same year he married Camille Falte, who brought to his life order, logic and a clearer understanding of his own personality. In

1894 a retrospective exhibition of all his work at Durand-Ruel's made him better known. Whereas since 1879 he had been interested principally in lithography, from 1900 he turned to painting. In 1904 the Luxembourg acquired his painting "Les Yeux Clos."

By 1913 a rejuvenation took place in his work. Redon had gained in the last years, through the enlargement of his market, a steady demand for his works, and the struggle of former years had given way to comfort. The interest of numerous friends and the understanding of a sympathetic public contributed partly to the optimistic trend of his work. His color became more vivid; black and white disappeared completely, to be replaced by oil and pastel, and in these new mediums he attained effects of diaphanous charm and richness. Especially in his studies of flowers, a happier disposition was apparent—scintillating like butterflies, filled with longings and tender desires, they appear the symbols of a short lived happiness followed by decay.

The war of 1914 again revived in Redon the spectres of terror which for a few years had left him in peace. He saw his son go to the front, just as he himself had gone in 1870, and again lived through all the anxieties of a period of uncertainty and pain. Finally he retired to Royan, where he died on July 6, 1916.

When J. K. Huysmans wrote, in the Nineties, his famous book entitled "A Rebours," he did not expect that his ideas would be appreciated by more than a few cognoscenti whose delicate intellects and sense organs could follow his analysis of aristocratic decadence, which he depicted in minute shadings through the gradual decay of his hero, Des Esseintes, the last representative of an old caste which had played a vigorous part in the formation of his country, and gradually died away when the sap of the tree had exhausted itself. What remained of the former greatness was the pathetic figure of a lonely man who was unable to grasp with his sensitive nervous system a world which was rushing with apparent brutality to a rejuvenation of all its forces. He saw the old ideals, which made his family and nation great, crumble and disappear, and feeling himself separated from the present, he used his sharp intellect—like a sense instrument—to pass in review before the final curtain all those highlights of literature and art which had marked past periods with the glamor of approaching decay, concealed in apparent perfection.

As soon as the book was published it became the sensation of the day. Huysmans, like a surgeon, had exposed the disease which everybody had sensed but nobody had been able to identify with such accuracy. The public greeted Des Esseintes, therefore, like an old acquaintance, a familiar figure, which is common not only in Parisian salons but also in the whole western world. It is the phenomenon of an old world living parallel to a new one, the former hating the latter, the latter feeling itself impeded by the former in its battle for complete independence.

The symptom has been called Romanticism because of its literary background, and by others, "The Malady of the Past." Through the whole Nineteenth Century it ran like a thread, becoming thinner and more fragile with each decade.

One of the last exponents of this type was Odilon Redon. In the refuge of his intellect he reviewed the art, literature, imagery and thought of the past, tasting, like Des Esseintes, only those delicate sensations which stimulated his receptive nerves, refusing those which he could not assimilate. He enjoyed the richness of texture, calling his touch the sparkle of metallic matter, contracting the varied sonorities of the palette into jewel-like effects.

Redon lived in a world of phantasms, palpitating in the terror of a fate which lurks in the sunshine and in the shadow. A mimosa of the human world, he shrank helplessly in the apprehension of uncontrollable forces, in the atmosphere of continual fear and desire. Unable to reverse the current and master palpitating matter, Redon was bound by his nature. His art is an art of the surface and of the past. Exotic flowers of the intellect, his paintings have blossomed in the exhausted soil of past beauty and richness. No nostalgia and regret can revive what has reached the limit of its usefulness.

Reproduced on following pages:

STILL LIFE

DREAM SHADOWS

Still Life *by* Redon

A bouquet of brilliant field flowers, scarlet and heliotrope, pink and lemon-yellow, in a porcelain vase. Flowers and vase alike float in an atmosphere as rich and perfumed as it is imprecise, passing from deep pink through shades of green to a bright lilac, each tone reflected in the next.

On canvas

Height 25 inches, width 19¼ inches

Signed at lower left: Odilon Redon

In the private collection of Sam A. Lewisohn





Dream Shadows *by* Redon

The head and bust of a young girl stand out in sharp profile from the background of luminous yellow and orange flowers which seem to arise with longing tension like musical color-chords from the resonant blue of darkness. With apprehension and fear her gaze is fixed upon the ghost-like shadow of a man dimly discernible through the flowering mist.

Redon painted here one of his most characteristic phantasies, similar to those of his contemporaries in literature and music — Maeterlinck and Debussy. Believing, like them, in a mystical existence, he transforms desires and fears into hallucinations — magic spectres of reality and dream.

Pastel

Height 19½ inches, width 25 inches

Signed at the left: Odilon Redon

In the private collection of Sam A. Lewisohn

VINCENT VAN GOGH

Vincent van Gogh was born at Zandert (Province of Brabant), March 30, 1853, the son of a clergyman. After receiving an elementary education he was employed when sixteen years of age by an art dealer, following the profession of three of his uncles. One of them was at that time the head of the firm of Goupil in the Hague, and Vincent started an apprenticeship there under his guidance. He remained four years at the Hague, and then went to London by way of Paris to serve his firm. There he made his first drawing, representing the boarding house room in which he lived.

Since he had spent his childhood in a religious milieu strongly imbued with Puritanism, his sensuous nature was from the beginning exposed to violent conflicts. His first disappointment in love threw him, therefore, from dreams of human happiness into a state of melancholia, and turning back to religion for relief, he tried to emulate the life of Christ.

In 1875 he was sent by his firm to Paris, where he saw the work of Millet, Corot and Delacroix; he also visited the Louvre. In the meantime he neglected his profession and was discharged. In the beginning of 1876 he accepted a position as a language teacher in England, and shortly afterward became assistant preacher in the Methodist Church of Isleworth. Until then his preferences among painters had been Jules Breton and Millet, but his critical faculties slowly began to develop.

In 1877 he decided to become a priest so that he might satisfy an urge to religious purification, but the conflict between theology and faith seemed to him impeded by insurmountable obstacles. A correspondence with his brother about religion, nature, Rembrandt, color and tone, sharpened his intellectual faculties, and in consequence, Theo advised him to try his hand at drawing. Shortly afterward Vincent sent him a drawing made during a walk in the country.

Realizing the hopeless task of the long preparation to become a priest, he decided to speak as a layman to miners, and reading in a small geographical publication about a mine at Borinage in Belgium, he decided to go there to teach the gospel. For the first time in his life he found a milieu sympathetic to his hungry soul. He taught the Bible, visited the sick and familiarized himself with the life of the miners, but his conception of life was too simple and not in conformity with the views of the religious authorities in Brussels, and he was discharged. In 1880 he went to Etten (Holland) to visit his father, but instead of a reconciliation with his family a complete break took place and he returned to Borinage. From then on art began to hold a stronger interest for him and he started to study drawing systematically and with infinite care, at the same time copying Millet, Jules Breton, and others.

In the spring of 1881 he went again to Etten to visit his family, and fell in love with a widowed cousin who was visiting his parents. She refused his proposals of marriage, but the hope of winning her in spite of this obstacle drove him to Amsterdam, where he was

definitely rejected by her family. Just then he met Mauve, who presented him with a box of colors and thereafter his mind found a new release in art. On Mauve's advice he painted his first picture in oil and settled in the Hague.

In 1885 his first important picture was completed, the "Aardappeleters." Later in the year a trip to Amsterdam opened his eyes to the art of Rembrandt and Hals, and in the same year he went to Antwerp, where he began to work with increased fury, and later joined his brother Theo in Paris. Soon he met Lautrec, Émile Bernard, Gauguin, Seurat, Signac, and for the first time saw the work of the Impressionists. His color was clarified in consequence, and his mind was rapidly transformed by discussion and collaboration with these artists. He joined the neo-impressionists, and tried his hand at pointillism.

In 1888 he went to Arles, where in ten days a number of pictures were created, as brilliant as Hokusai's prints, which he greatly admired. Thereafter his style became increasingly broad and structural, his palette consisting exclusively of clear, brilliant colors, which he used in strong complementaries, as in his masterpiece, "L'Arlesienne," (Lewisohn Collection).

By the end of the year Gauguin arrived at Arles, and long discussions about art followed. Gauguin painted Vincent van Gogh's portrait. About Christmas the first sign of van Gogh's insanity began to appear, and Gauguin decided to leave. Urged by van Gogh to remain, he stayed, but two days later van Gogh became insane and he cut off his own ears with a razor and was removed to a hospital. At the beginning of 1889 he left the hospital, but after several attacks he was interned in the insane asylum at St. Rémy.

Beginning with this period the interest of the critics and the public, in van Gogh's work, became noticeable. Some of his paintings were exhibited by Octave Mans in Brussels, and in Paris by the Père Tanguy, the friend of all the young artists of those days. Vincent continued to paint in his retreat, especially portraits like old stone figures, solid and broad. He copied also all kinds of reproductions sent by Theo, but his copies became intense dramatizations—sometimes exceeding in power and forcefulness the conception of the original. In this way he passed in creative review many of Millet's most popular works, "The Angelus," "The Sower," etc., also works of Rembrandt, Delacroix and Daumier.

One of his pictures was sold in the exhibition of the "Vingt," and for the first time an article about van Gogh appeared, in the *Mercure de France*, written by Aurier. Eventually the report of van Gogh's unfortunate condition came to the ears of Dr. Gachet, who was a great friend of Cézanne and many other modern artists. Dr. Gachet made an offer to the authorities of the insane asylum to take charge of van Gogh, and the artist left St. Rémy in May 1890 for Auvers-sur-Oise, where he continued to paint landscapes and flowers, until one day a new attack of insanity seized him and he mortally wounded himself with a pistol. He died two days later, July 29, 1890.

*La souffrance vous aiguise le génie. Il n'en faut pas trop
cependant, sinon elle vous tue.* PAUL GAUGUIN

Van Gogh cannot deny his descent from the Dutch painters. The beginnings of his art are fundamentally of the same realistic tradition as is that of Rembrandt. Like the latter, van Gogh's first works, painted in his homeland, bear the imprint of his sympathy with the humble people of the soil.

Endowed with a strong sensuous nature, he tried during his whole life to rise to a higher plane of human experience, and struggled with himself to steady his art in the sway of conflicting emotions. In this attempt he humanized life and men, lifting them into a sphere of helplessness, where they often appear touching and sympathetic.

Paris turned his mind in a new direction. He suddenly found himself in a workshop of feverish activity, where the modern artists were working to liberate themselves from restrictions of any kind. Monticelli was then painting his most fiery landscapes; Manet was already in his most exuberant vein, and the problems of life and nature, light, space and pictorial organization were driving Gauguin and Seurat to new discoveries. Van Gogh plunged with all his force into this new movement, seeking to master palpitating matter by concentrating and compressing his form in a sharp contour and by applying the methods which had been formerly used by the stained glass painters of the Thirteenth Century. Yet his restless nature did not reach the clear objective outlook which is necessary to gain complete control over the phenomena of nature and to fuse them in sharply defined forms; the secret of ultimate unity escaped him.

Van Gogh remained fundamentally the same personality, following the trend of thought which Courbet and the Impressionists had clearly outlined before him. The only difference between them and van Gogh was that they were not disturbed by any conflicts, while the latter's senses were strained to the breaking point in his search for a higher plane of thought and emotion. When he finally found himself face to face with the light of the "Midi," the all-pervading glorious and terrifying light of the southern sun, sitting in judgment in all its majesty in the sky, creating and destroying with blind force, van Gogh was carried away by the ardor and passion of nature, just as the Northern Crusaders were mastered by the sensuous civilization of the Orient, and inaugurated through the rediscovery of nature the birth of the modern world.

Life appeared to van Gogh a vast love struggle, a struggle of desires mixed with joy, fear, terror and victorious pride. Flowers, men and beasts revealed to him their most secret thoughts and feelings; woman in blinding nudity leaves him breathless before the irresistible cry of desire; a relentless sun drives nature to uninterrupted fermentation, and he threw himself with the weight of an elemental force into the struggle of overpowering unconquerable chaos.

In the end his art became a flame, earth and matter became molten lava; plants, flowers, man and animal, flickering flames, licking with irresistible force the sky, rising in volcanic motion out of chaos to reach the sun in complete self-annihilation.

Reproduced on following page:

L'ARLÉSIENNE

L'Arlésienne by van Gogh

Before a table covered with a green cloth, a middle-aged woman with features like a bird of prey is seated, her head crowned with the characteristic coiffure of the women of Arles. On the table are two books, one open and the other closed, emphasizing the fact that her mind has been wandering away from reading and has lost itself in wider spheres of thought, where she seems to find energies of incalculable potentialities. She sits there, calmly waiting like the Nemesis of Greek mythology, tragic and intense. Her pale face surrounded by blue-black hair stands out with singular intensity from the radiant background, which throws the frail body into plastic relief.

In this work van Gogh has achieved his greatest triumph, not only as a portraitist but especially as a psychologist and as a painter. The theory of synthesis is here an accomplished fact. Seen in broad masses of luminous blue, red, green and yellow tones, the forms are juxtaposed with almost brutal frankness. Yet the glow of the colors is such that a strong and subdued light seems to radiate from the different forms, fusing the contrasting values into a calm and powerful whole; in fact, in no other work has he accomplished such unity of vision and technical perfection. The "Arlésienne" is his masterpiece — the work in which he reached the greatest control of his vision.

The model for the picture was Mme. Ginoux, whose husband was the proprietor of a coffee house near the railroad station at Arles. Here van Gogh used to pass his hours of leisure, and one can imagine how the artist must have watched the curious personality of Mme. Ginoux, so different from the northern women, more oriental and exotic, icy cold and full of ardor at the same time. Arles is famous for its women, the population being, in fact, a mixture of all kinds of different bloods, Gallic, Latin, Saracen and Greek, probably with Saracen blood predominating.

No doubt on account of her oriental character, van Gogh was reminded of the prints of Sharaku, the Japanese portraitist, so keen in his characterizations of actors, obtained with simple lines and curves and flat masses of color. Van Gogh followed his example in the "Arlésienne." With the same diabolical incisiveness he seized the character of the "Arlésienne" as Sharaku did the actors of Japan, setting down on his canvas the personality of the woman with a fervor and fire which was all his own.

On canvas

Height 36 inches, width 29 inches

FORMER COLLECTIONS

Fritz Schön, Grunewald

Bernt-Groenvold, Berlin

PUBLISHED

- "Van Gogh" by Kurt Glaser, pl. 13
"Vincent van Gogh et Son Oeuvre" by Coquiot, pp. 285-289
"Van Gogh" by Théodore Duret, pl. xxxv, mentioned p. 54
"Van Gogh" by Meier-Graefe, p. 137
"Van Gogh" by Kurt Pfister, pl. 41
"L'Oeuvre de Vincent van Gogh" by J. B. De la Faille, pl. 488
"Van Gogh's Letters to his Brother" vol. III, letter 559, p. 236 and letter 573, p. 271
"Kunst und Künstler," vol. x, p. 435 and pp. 442-443
"Kunst und Künstler," vol. XI, p. 397, Essay by Robert Walser
"Der Querschnitt," vol. VII, p. 474
The Art News (New York) March 27, 1926
The Arts, February, 1927

EXHIBITED

- Sezession, Berlin, 1912
Paul Cassirer, Berlin, 1914, Catalogue No. 80 and reproduction
Kunsthalle, Basel, 1924, Catalogue No. 43 and reproduction
Kunsthaus, Zürich, 1924, Catalogue No. 41
Reinhardt Galleries, New York, 1927

A second version of this subject — the same except that on the table lie a pair of gloves and an umbrella — is in the collection of Mr. Friedlander-Fould, Berlin.



PAUL GAUGUIN

Paul Gauguin was born in Paris, on June 7, 1848, the son of a Peruvian mother and a French father, who was a journalist. When Paul was still a child, his father decided to go to Lima, Peru, to found a newspaper, but he died during the journey. In Lima, Paul lived with the family of his mother for four years, and then returned to France in 1855 to stay at Orléans where in 1859 he entered the seminary school. Six years later in order to see the world he became a sailor and started on his adventurous career. While he was in India, his mother died, and he returned in 1871 to Paris, to enter the brokerage firm of Bertin in the Rue Lafitte. He soon became economically independent, and in 1873 married Mette Gad, a young Danish girl.

As a result of his friendship with the Impressionists, Pissarro, Guillaumin, Claude Monet and Cézanne, whose works he collected, his interest in art was gradually awakened. Working during the week at the "Bourse" he amused himself on Sundays with painting or trying his hand at sculpture. He was attracted to Pissarro, and acted on the latter's advice to systematically learn the métier of a painter. Finally he became so interested that he gradually abandoned business for art.

In 1880 he exhibited for the first time with the Impressionists—a few landscapes, painted somewhat in Pissarro's style—and participated the next year in the exhibition of the "Indépendants." Finally he retired from business and in consequence soon found himself without resources. In the hope of finding a larger market for his work, he went to Copenhagen for a short time, but in spite of all his economic difficulties, art took such hold of him that in 1885 he left his wife to devote himself entirely to painting. He returned to Paris, and left the next year for Brittany, living for some time at Pont-Aven. During the same year he met van Gogh, whom he influenced to a great extent, and who in turn had a decided influence on Gauguin.

Affected by the material and moral struggle inherent in modern civilization, he was seized by a profound depression, followed by nostalgia for the tropics, which at the time when he was a sailor had been a strong stimulus to his phantasy. He departed in 1887 for Martinique and remained there for one year. That year marked a complete break with the past. Ill with tropical fever, he returned in 1888 to Paris, and met the ceramist, Chaplet, who introduced him to the mysteries of his craft. In consequence he attempted a number of ceramic works. Shortly afterwards, his first exhibition at Boussod and Valadon took place, but it met with little success. He returned to Brittany, surrounded himself with a group of young artists and formulated his theories of pictorial synthesis. Van Gogh was then at Arles, and Gauguin joined him there, but returned to Brittany (Pouldu) when van Gogh became insane.

After selling the production of his first year at public auction, Gauguin departed in 1891 for Tahiti, making his headquarters at Papeete. But the banal life of the Europeans at Papeete so utterly disgusted him that he retired to the interior of the island, where he

created a great number of works, including the famous *Ia Orana Maria* (Lewisohn Collection) depicting the life and ideas of the Polynesians. In 1893 he returned to Paris to arrange a second exhibition with Durand-Ruel, which was not a success either, and for a short time he went again to Brittany. A second sale in 1895 at the Hotel Drouot was as disastrous as the first, so he was forced to buy in most of his paintings. Finally he returned to Tahiti, where he stayed until 1901, moving in that year to Hiva-Hoa (on the island of Dominique in the Marquesas) where he died on May 8, 1903.

*En art il n'y a que des révolutionnaires ou
des plagiaires.* PAUL GAUGUIN

Whereas Cézanne started his artistic struggles in the full possession of all his creative powers—Gauguin proceeded with difficulty and hesitation in learning the principles of art. His earlier work shows little innate talent. He tried every method of painting current during the Eighties and rejected them all after a searching analysis. Psychologically speaking, Gauguin followed a trend of thought which was all-powerful in French literature at that time: in Rimbaud, Mallarmé, Rodin, Verlaine, Baudelaire and later in Picasso, not to mention Carrière. The idea of the fatality of instinct permeated this whole period and it was comprehensible that Gauguin should follow a tendency which was congenial to his restless nature. Yet the idea of abstract order, which he called synopsis or symbolism, haunted him all his life much as it did his friend van Gogh.

To achieve this object he finally burned all the bridges behind him and devoted his life to a solution which, like a *Fata Morgana*, eluded him in his painting. His art being fundamentally absorbent and multiple he was unable to reach in painting the ideal equilibrium which is essential to co-ordinate all individual forms. He compressed individual forms by the gradual reduction of modeling into a juxtaposition of single parts, using colors in complementaries. In this way a greater sense of order was achieved than the Impressionists had ever been able to suggest. Gauguin proceeded with the dissolution of Impressionism in opposition to Cézanne, who tried to solidify it. Gauguin understood clearly that Impressionism was another method of composition, better than that of the Classicists, but inherently ineffective to eradicate the element of time.

The influence of Japanese prints on French art in establishing a larger spacial sense has already been noted. The rediscovery of the so-called primitives added new ideas, which did not quite lead to their imitation, but which contributed to the intellectual ferment agitating the coming generation of painters and sculptors. In the art of the primitives was found a unity which was not only dramatically diversified to the smallest detail, but which was especially plastic and active in each individual form, obeying the same law of simultaneous action. The solution which artists had asked from Nature for half a century had offered no difficulty to the so-called Primitives, and when their methods were rediscovered, all the younger artists began to search for this ideal equilibrium of all forms without the element of time. Gauguin stated his thesis as follows:

“L’art primitif procède de l’esprit et emploie la nature. L’art soi-disant raffiné procède de la sensualité et sert la nature. La nature est la servante du premier et la maîtresse du second. Mais la servante ne peut oublier son origine, elle avilit l’artiste en se laissant adorer par lui. C’est ainsi que nous sommes tombés dans l’abominable erreur du naturalisme. Le Naturalisme commence avec les Grecs de Périclès. Depuis il n’y a eu de plus ou moins grands artistes que ceux qui ont plus ou moins réagi contre cette erreur; mais leurs réactions n’ont été que des sursauts de mémoire, des lueurs de bon sens dans un mouvement de décadence, au fond ininterrompu depuis des siècles. La vérité, c’est l’art cérébral pur, c’est l’art primitif,—le plus savant de tous,—c’est l’Égypte. Là est le principe. Dans notre misère actuelle, il n’y a de salut possible que par le retour raisonné et franc au principe. Et ce retour, c’est l’action du symbolisme en poésie et en art.” (“Gauguin” by Charles Morice, Page 22.) By “symbolisme,” Gauguin understood the substitution of natural objects by their abstracted symbols — the translation of reality into abstraction.

Armed with such a highly developed mentality, Gauguin went to Tahiti and found himself face to face with the spectacle of primitive man and tropical nature, exuberant in the life of the instincts, and restrained in the expression of their passions. Here was an idea worthy of a thinker and an imaginative artist. The enigma in the eyes of the Tahitian Eve, subtle in her naiveté, wrestling with the primeval Adam—the delicate gradations of instincts, attaining the holiness of motherhood and returning again into the circle of passion, was the daily drama before his eyes—a drama which, because it had never been witnessed by any other Western artist, tempted him to ever new variations of the same theme. Man, the child of Nature; Nature itself, a vast germinating spring day which passes before the eye as a splendid banquet of the senses, to be followed by the fatality of destruction, was dramatized by Gauguin to a state of divine power—a power gifted with inherent wisdom, similar to the conception of Brahma in Hindu philosophy.

Gauguin’s influence as a thinker, as a man of ideas, was therefore as great as his activities as a painter. His ideas as a craftsman and analyst advanced painting a degree nearer to final abstraction. As a philosopher he grasped the functional character of all religion, an idea which Freud later elaborated fully, and introduced the Western mind to the sublime spectacle of a humanity capable of canalizing its instincts in the direction of a universal order.

Reproduced on following pages:

LANDSCAPE

IA ORANA MARIA

MATERNITY

THE BATHERS

Landscape *by* Gauguin

In a valley, two farmhouses, covered with red brick tiles, nestle among the rich green and red foliage of the early autumn. A number of poplars rise like flaming candles from the bottom of the valley. In the foreground thickly foliated plantains permit the eye to sweep into the distance of the landscape and into the sensuous vastness of a sky tinted in delicate pinks, purples and blues.

On canvas

Height 28½ inches, width 35½ inches

Signed at the left: P. Gauguin





Ia Orana Maria *by* Gauguin

"Two young Tahitian women with beautiful, grave and naive faces contemplate in prayer another woman of slightly more than human height, carrying on her left shoulder a child who reposes its head, with a caressing gesture, on its mother's head. An angel richly dressed, calm and humble, watches the scene from behind trees in bloom.

"'Ia Orana Maria,' they pray; 'We greet you, Mary.'

"Et la nature est toute une prière de suavité, de luxuriance, qui reflète le sourire de la Vierge, un sourire où s'épanouissent ensemble le plaisir et la piété, le majestueux et le mutin de la déesse et de la femme, telles que ces âmes naturelles peuvent à travers celle-ci concevoir celle-là, telles qu'elles les adoraient jadis toutes deux dans la tendre Hina. 'Ia Orana Hina.' " ("Gauguin" by Charles Morice, p. 183.)

With *Ia Orana Maria*, exhibited at Durand-Ruel's in 1893, Gauguin for the first time fired the popular imagination. The calm beauty of the work, the richness of its color pattern, the breadth of its design, made a profound impression. Peace had returned to art through the person of a revolutionary. Unaccented, the rich patterns of green, blue, red and gold flow into one another with an ease and spontaneity that have no parallel in Western art since the days of the Gothic tapestry weavers.

On canvas

Height 44¾ inches, width 34½ inches

Signed: P. Gauguin '91

FORMER COLLECTION

Michel Manzi, Paris

PUBLISHED

"Paul Gauguin" by Jean de Rotonchamp, 1925

A drawing of the Madonna is reproduced in "Gauguin," by Charles Morice, p. 180

EXHIBITED

Durand-Ruel Galleries, 1893, Catalogue by Charles Morice, No. 1

Maternity *by* Gauguin

Against a background of sea, headland and sky, a pattern of dull gold leading through purple to gold of a greater brilliance,—three noble figures. At lower right a woman, crouching on the ground, gives suck to her child. Above her a man, tall, nude to the waist, his long black hair flowing unbound, tears in his two hands a white flower. To his left a young girl, with a basket of fruit on her left arm, a single fruit upraised in her left hand, turns her superb body with languorous grace toward the spectator.

The rich patterns of blue and red play happily with the purple and gold of the background, heightening the calm beauty of the scene.

On canvas

Height $36\frac{3}{4}$ inches, width $23\frac{1}{2}$ inches

Signed at the right: Paul Gauguin

FORMER COLLECTIONS

D. Kelekian, Paris

Michel Manzi, Paris

PUBLISHED

"Gauguin" by Charles Morice, p. 164

"Paul Gauguin" by Jean de Rotonchamp, 1925





The Bathers *by* Gauguin

In a tropical forest, dark with luxuriant foliage, the colorful surface of a pool moves in strong reflections and undulations. Two Tahitian women, dressed in loin cloths, have entered the water, but turn backward with a gesture of fear and hesitation. To their right another woman is undressing, seated on the grass with her proud back turned, while a fourth woman slowly ascends the rose colored banks of the pool.

Rich colors alternating with delicate nuances express powerfully the humid heat of the tropics, which urges flora, fauna and humanity to eternal reproduction. The perfect unity of arabesques flowing one into another, combined with the rich texture of the colors, produces the effect of tapestry.

On canvas

Height 36½ inches, width 23¼ inches

Signed at the left: P. Gauguin, '98

HENRI DE TOULOUSE-LAUTREC

Henri de Toulouse-Lautrec was born at Albi on November 24, 1864, the descendant of an old aristocratic family. At the age of thirteen he broke both his legs, and the badly healed breaks prevented their normal growth, giving him the appearance of a dwarf. In addition to this deformity, he suffered from short-sightedness, and a pair of heavy lips disfigured his intelligent face, emphasizing the gnome-like appearance of his body.

During his boyhood he studied at the Lycée Condorcet, where he met the horse painter, Princeteau. As he possessed an inborn love for horses, Lautrec enjoyed the pleasure of drawing and painting horses in the company of his teacher. What was in the beginning more or less a caprice became in time a passion. He soon left Princeteau, endeavoring without success in Bonnat's and Gorman's ateliers to learn the rules of art, finally finding himself reduced to his own mental resources. Of his contemporaries, Degas impressed him most at that time. He also came in contact with Forain as well as Monet; Renoir provoked his admiration, but like all other artists of the late Nineteenth Century, he was especially attracted by Japanese prints.

At this time Montmartre became the center of the pleasure seeking world, and Lautrec found in the cabarets and cafés ample food for an inborn instinct of curiosity. Like a doctor he scrutinizes the human animal when it throws off the social mask in the whirl of pleasure; but what distinguishes Lautrec from artists of the same temperament is the lack of condemnation in his attitude toward his contemporaries. On the contrary, he takes them as they are, adding only a touch of irony, aristocratic sarcasm, or human sympathy, to his observations. Seen through Lautrec's eyes the human procession passes like a perpetual carnival—comedy and tragedy commingled in the hands of a clever puppet master.

Le Moulin Rouge and Le Moulin de la Galette, where Jane Avril, Bruant, Valentin le Desossé and la Goulue practised their art, became his favorite themes. Celebrities of the world of art and letters followed: Yvette Guilbert, Marcelle Lender and Cissie Loftus were immortalized by his ironic pencil and brush. Van Gogh sat for him in 1887, and about the same time he painted a number of portraits, one of the best of which is that of Delaporte. He also made a drawing of Oscar Wilde (1895) which appeared in the *Revue Blanche*. In 1901 he executed one of his most remarkable works: "The Operation of Dr. Tapie de Celeyran." Another series of paintings representing his friends: Dr. Louis Pascal, Dr. Bourges, Desiré Dihau, André Rivoire, the actor Samary, Henry Nocq and Maurice Joyant, the publisher of all his drypoints and drawings, completes his activity in this direction.

After 1894 Lautrec used lithography exclusively to express with rapidity his fleeting observations of Parisian life, which he studied with ever increasing penetration. The cafés, theaters and especially the circus offered him subjects for observation which gradually broadened and deepened his human understanding and the development of his style.

In 1892 a bull ring was opened in Paris, attracting Lautrec's attention. Portraits of all the toreadors and picadors followed. About the same time the Cirque Medrano, a source of enjoyment for many other artists (Seurat and Picasso) opened its doors, offering a rich harvest to Lautrec's eager eye. In the contact with the supple world of the ring his capacity for rapid and incisive characterization gained considerably, his line increased in flexibility and his color in vivacity and power.

In 1896 the political field tempted him and he made a number of lithographs during the "procès" Arton. In the same year appeared the following series: "Yvette Guilbert," "Le Café Concert," two illustrated books of natural history, and Clémenceau's book, "Au Pied du Sinaï," with illustrations by Lautrec. The painter contributed to newspapers and magazines: *Le Courrier Français*, *Le Mirliton*, *L'Escarmouche*, *Le Rire*, *Paris Illustré*, *Le Figaro Illustré*.

Yet Lautrec became especially famous for the posters he made for theaters, cabarets and business houses. He introduced to an industry which formerly used only the written word, the forms and varied colors of his art, revolutionizing old-fashioned ideas of advertising by demonstrating to what degree art could permeate mechanical processes. Today, Lautrec's initiative in this direction is obscured by the commercialized application of his methods. Instead of elevating advertising to a higher plane of artistic achievement, his example has been cheapened, and since his day, advertising has not again reached the level of Lautrec's initial effort.

Lautrec never craved official honor or success. He never participated in any of the official exhibitions arranged by the Salon, but became in 1889 a member of the Indépendants. During 1900 Lautrec stayed for some time at Bordeaux, where he heard the opera "Messalina" by Isidore de Lara at the Grand Theatre. Attracted by the humorous character of the performance, Lautrec painted two scenes, making additional studies of the actors and singers, which were the last works he produced. At that time Lautrec's health began to fail. In 1901, while he was at Arcachon, an attack of paralysis hastened his end, and he died on September 6, 1901 at Malramé (the estate of his family).

The rôle of Toulouse-Lautrec in modern French art resembles in many ways that of Daumier fifty years earlier. Both were psychologists, interested in the sometimes serious, often ridiculous, human actor, vainly attempting to deceive the world and incidentally himself.

Daumier, the plebeian, watched humanity with a generous and indulgent humor, face to face with a newworld idea in all the ugliness of transformation; Lautrec, with the detachment of an aristocratic soul was intent upon the spectacle of apparent destruction and collapse. It is through pessimistic eyes that Lautrec passes in review the modern actors in the human comedy of pleasure-seeking Paris. All the fashionable personalities of his time are shown in their characteristic actions without the mask of deception, depicted and analyzed with infallible judgment. The complexities of the modern character are laid

bare in the procession of celebrities who gave the Paris of the Nineties its character, personifications of the tendencies underlying certain modern currents. For this reason Lautrec's work is of great historical importance; he has not only pictured and described with pencil and brush the chronicle of pre-war Paris, but has more eloquently expressed the Parisian rhythm of those days than any historian of the written word.

So great was Lautrec's interest in human life that he never attempted to paint landscapes. Until the end, the country attracted him only as a means of recuperation from the exhaustion of city life, and as soon as his energies were restored he returned to Paris to plunge again into the whirlpool of the contemporary drama which unrolled itself interminably before the eyes of this understanding historian and analyst.

Essentially an aristocrat by nature, a man of clear insight, the shortcomings of the modern world were no secrets to him, yet he had no quarrel with contemporary life; he judged it at its real value. Mechanical inventiveness, which generous scientists were discovering for the benefit of humanity, was perverting the gifts of nature, breeding an increased desire for speed and eventually for destruction. Seen from this angle—destruction was after all the beginning and the end of all things. Why not accept this philosophy as well as any other? Lautrec lived and passed away in this attitude, giving us in his art a graphic demonstration of a conception which is today the motive idea of the many, if not of the majority, but which most of us wish to conceal behind the veil of self deception.

Reproduced on following page:

THE OPERA "MESSALINA" AT BORDEAUX

The Opera "Messalina" at Bordeaux *by* Toulouse-Lautrec

Messalina, dressed in a brilliant red robe, descends the steps of her palace between rows of young girls playing harps. In the foreground, Nero, with Roman helmet and armor, awaits the Empress. Behind him stands a soldier.

The pretense of provincial actors playing personalities of the classical age is here depicted by Toulouse-Lautrec with infinite sarcasm and humor. Transposed from the banalities of modern life, the principal actress is seen making a superhuman effort to play the rôle of an Empress. Nero, a big fat tenor, appears cramped in the narrow space of an armor which is compressing his waistline. His blurred, swollen face shows the strenuous endeavor to act his rôle heroically. The members of the chorus look like poor working girls, engaged for the occasion, ill at ease in such unaccustomed surroundings and clothes.

Yet, as always with Toulouse-Lautrec, the instinct of the master creates, despite ironic intent, a work of art which surpasses irony. Beyond the inadequacy of the players, the stifling pomposity of the tenor, the butler-like rigidity of the soldier, the empty posture of Messalina herself, one is conscious, in the spaciousness of the design, of the easy interplay of pattern; but above all, in the unerring use of the three simple tones of which the scene is composed, one is conscious of something that may not unfairly be called grandeur. The ironist has cast himself, *malgré lui*, for a classic rôle.

On canvas

Height 39 inches, width 28½ inches

Signed at lower left with Lautrec's monogram.

PUBLISHED

"Toulouse-Lautrec" by Théodore Duret, p. 120



PAUL CÉZANNE

Paul Cézanne was born at Aix-en-Provence, January 19, 1839, the son of a hat manufacturer who turned to banking in his later years. In 1853 young Paul entered the High School of Aix in the company of Zola, and after finishing the regular school course, he followed the study of law from 1860 to 1861, gaining several awards. Finally, disgusted with law, he turned to art.

When still a child he had shown great interest in drawing, and after overcoming his father's reluctance to let him follow his artistic inclinations, he went to Paris in 1862 to complete his training. At the Académie Suisse he had his first experience with art as it is taught in institutions; but unable to assimilate the academic instruction, he failed in the competition for admission to the École des Beaux Arts. Discouraged, he returned to Aix to enter the bank of his father, but left shortly afterward, feeling himself inevitably attracted to art. In 1863 he appeared again in Paris, where he renewed his friendship with Zola. At the Académie Suisse he met Pissarro and Guillaumin. The influence of these two men was added to the earlier influence of Delacroix, Courbet and Daumier—which first determined the style of his art. One of the best known paintings of this period is "L'Enlèvement." Courbet's influence was especially effective in training him in realism, but the pictures painted during this time, in the vein of Courbet, show a powerful grasp of his subjects that took Cézanne beyond Courbet's conception.

In 1866 Zola brought Cézanne in contact with Manet, who was responsible for Cézanne's turning to plein-air painting. In 1873 he resided at Auvers-sur-Oise, where contact with Pissarro's point of view reacted strongly on his own color system. Yet in spite of adapting himself to different color methods, Cézanne never lost his originality. He was always the same, a man of strong instincts and keen observation, capable of using his artistic language independently, an attribute which began to bear fruits of ever-increasing richness. Parallel with his increase in power and forcefulness, his palette became more delicate and diaphanous, indeed more like water colors.

Between 1874 and 1877 Cézanne liberated himself from all former influences. During this time the hostility toward his work expressed by the public and the press grew to such proportions that Cézanne renounced all public approval and devoted himself entirely to his art as a pure vocation. (The only time he was received at the Salon was in 1862.)

In a way similar to that of a Chinese painter, Cézanne studied nature and laid his observations on the canvas with delicate brush strokes. Once the theme was set down with clarity, the rest of the canvas was left empty. In this way he wrote in numerous paintings a record of the Midi, depicting the robust, sunburned rocks and mountains of the Mediterranean in various moods, and presented the people of the Midi in all their sturdiness. During the same period he also painted many of his friends, including Vollard and Doctor Gachet, and portraits of his wife, who inspired him to his greatest masterpieces. With

age the lyrical character of his work became more pronounced. During the last years of his life, his work became imbued with a delicate tenderness which produced effects similar to the atmospheric transparency of the Sung painters.

In 1879 he returned to Aix, where he resided permanently thereafter.

In 1886 his father died, leaving him in comfortable circumstances.

Cézanne died in 1906 at Aix-en-Provence.

La nature est matière, l'esprit est matrice.

CHARLES MORICE

Writing of Cézanne's beginning as a painter, Théodore Duret described him as a man possessed by the demon of art. No other comparison could better characterize his early works. Something akin to Delacroix's ardor and passion drove him during his younger years to knit his pictures forcefully together in large vibrant masses. Thick layers of color were superimposed with the palette knife, or with the tips of his fingers and with big brushes. His penetrating vision is violently extracted from resisting matter, tending with irresistible urge, in spite of a chaotic métier, to the fusion of all the different elements into a homogeneous tone-organism.

The problems of craftsmanship and mental discipline baffled him in those days. To acquire such a discipline, which he felt was essential, but which he was then unable to grasp intellectually in its entirety, was the task of his life. His whole career was a continuous struggle to readjust the functioning of his eye to the creative action of his temperament. This conflict impressed itself on his work, and the epithet "anarchist," with which the public and critics have tried to deprecate his effort, is largely due to the ruggedness of his technique—a result of the continuous struggle with his métier.

The description of Cézanne as an anarchist never deceived anyone who knew him. Shy and retiring by nature, he was interested only in the elaboration of his ideas; unconcerned with politics or political theories, he lived a recluse in a small provincial town. Since he painted pictures which still today are a mystery to his neighbors, and since he was endowed with a vision far beyond the mentality of the average man, it is no wonder that the epithet "anarchist" was applied to a personality of such energetic disposition, a painter who foresaw the development of painting with a clearer understanding than most other artists.

Besides the influence of Delacroix, we find Daumier's caustic mentality shaping Cézanne's outlook in his early years, until the friendship of Manet and Pissarro induced him to try the plein-air method. From then on his palette was cleared of all heavy tones. The example of the Japanese in their economical use of material for the realization of space is also effective in Cézanne's work.

With the gradual flattening of surfaces, Cézanne's form-sense became constantly more ordered and compact, and his aim to render Impressionism solid became a reality. Yet he was never satisfied with the results obtained, feeling that nature refused him that complete unity and homogeneity to which his mind aspired. Cézanne saw the final solution

within his reach but was unable to take the last step toward complete mental abstraction. Although he was bound by nature, he understood that nature transforms itself in the artist's mind by way of cubes, cylinders, pyramids, etc., and that art in complete abstraction uses those simple forms in organic co-ordination. The problem of using this concept creatively was not for him. He had learned his limitations through different trials, and left it for others to find the solution. Cézanne felt instinctively that it was more important to let nature undergo spontaneous transformation in the mysterious alchemy of the mind than to force our faculties into a rigid frame of reasoning, which can only kill the impulse at its root. Henri Rousseau brought to the problem its final solution without any conscious effort, being aware that perfect creation is the result of a state of mind which lies beyond our consciousness and cannot, therefore, be attained through conscious effort.

In his last years, Cézanne achieved a lightness of métier and gentleness of expression which his volcanic temperament denied him in the beginning. In the end his mind and hand mastered with perfect ease the radiant flow of his generous vision of nature and its forces in action.

Reproduced on following pages:

PORTRAIT OF A MAN

L'ESTAQUE

PORTRAIT OF MADAME CÉZANNE

Portrait of a Man (l'Oncle Dominique) *by* Cézanne

A middle-aged man, with stocky frame and round head emerges in strong contrast from the luminous blue-grey background. His fleshy face with drooping mustache and bearded chin is dominated by two piercing eyes, which seem to search the spectator with uncanny penetration. Stubbornness and power underline every form and curve of his physiognomy, modulated here and there with the delicate vibrations of a robust humor, so characteristic of the French peasant.

The portrait is one of Cézanne's earliest masterpieces. In color it reminds us of Daudier's palette. Still the drawing and somewhat ruthless characterization of the subject, combined with the use of the palette knife in establishing his planes in broad masses, mark the work as his own. In fact, in depth of psychological penetration he goes beyond his illustrious forerunner, and we can already measure in this early work the importance of the courageous step he took in laying the accentuation on characterization and drama, instead of following the Impressionists' method of beginning with problems of color and form. Cézanne understood from the beginning that objectivity in observation was essential before all else, if Impressionism was to gain in solidity. He realized the necessity of identifying himself with his subject from the inside and following out its plastic logic. He followed this point of view throughout his life, to its last consequences.

On canvas

Height 16 inches, width 12 $\frac{3}{4}$ inches

FORMER COLLECTION

Pellerin, Paris

PUBLISHED

"Cézanne und sein Kreis" by Meier-Gräfe, p. 84





L'Estaque *by* Cézanne

Framed by overhanging branches, down a wooded hill, lies the village of Estaque, with its brown roofs and factory chimneys. Beyond, the blue sea stretches out, closed on the left by a promontory. On the right an island runs parallel to the tender blue horizon.

This work was painted by the artist in his lightest vein and without any modifications. The colors are reminiscent of Japanese prints, but the organization of space in its perfect cohesion is more compactly conceived than it ever was possible for Japanese artists to do.

Cézanne understood perfectly nature's functional activity, and set down his observations in a playful manner which became increasingly characteristic of his work as he became older.

On canvas

Height $23\frac{1}{4}$ inches, width $28\frac{1}{4}$ inches

Portrait of Madame Cézanne *by* Cézanne

The artist's wife is seated in a high-backed chair, her body turned slightly to the right. The rich raspberry-red of her dress enhances the green upholstery of the chair, which is brocaded with patterns of red. Red and green are in their turn heightened and enriched by the cool tones of the wall, gray-blue above and greenish-gray below, divided by a broad horizontal band. Disturbed neither by violent contrast nor by powerful accent, the eye is free to wander happily in and out among the forms, sensing their fullness, happy in their spacious distribution, content in their classic calm.

In this late work Cézanne attained an ease and simplicity that are amazing as the outcome of his early battles with pigment. The easy flow of line and the simple flow of color indicate a mind that realized tranquillity with maturity.

On canvas

Height 31½ inches, width 25 inches

PUBLISHED

"Cézanne und sein Kreis" by Meier-Graefe, p. 166



GEORGES SEURAT

Georges Seurat was born in 1859 in Paris. At the age of sixteen he left school to enter the École des Beaux Arts, where he studied for four years under Henri Lehmann, a pupil of Ingres. After passing through practically all the methods of painting which had been used by the old masters, Seurat read the scientific writings of Chevreuil, Helmholtz, Humbert de Superville, Charles Henry, as well as Ogden N. Rood's (Columbia University) book on the spectrum. His study of these works was instrumental in formulating his theory of the division of light in its reaction upon surface texture, a problem which the Impressionists had vigorously pursued and which Seurat brought to its greatest development.

In 1882, after having passed through the military service, Seurat started to develop his theories for the elaboration of those large compositions for which he became famous. By compiling sketches and drawings of his subject, he gradually transferred the component parts of his vision into larger and more complex units. In 1884 his first large composition, "La Baignade," was completed (exhibited at the Indépendants after refusal by the Salon); in 1886 "Un Après-midi à la Grande Jatte" executed in the divisionist method (Pointillism); in 1888 "Les Passeuses;" in 1889 "La Parade" and "Le Chahut;" in 1890 "Le Cirque."

Seurat died in Paris in 1891.

One of the most important figures in the group of men who were changing the visual outlook of modern art was Georges Seurat. Dissatisfied with the Classicist method, he turned early to Impressionism, and adding to the achievements of that method the law of spectral division, he achieved the highest degree of atmospheric vibration which had been attained so far. Division, called in derision Pointillism, however, was not the valuable addition to art it generally has been presumed to be, and Seurat probably would have been forgotten if his merits had been based exclusively on this theory. His importance lies rather in his experiments to discover how naturalistic observations can be abstracted into vision and how abstract facts are assembled into composition. Seurat derived the initial idea of the division of colors from Delacroix. Delacroix stated this theory in clear terms: "Il est indispensable de passer (les tons) l'un après l'autre et non pas de les mêler sur la palette. Il est bon que les touches ne soient pas matériellement fondues. Elles se fondent naturellement à une distance voulue par la loi sympathique qui les a associés. La couleur obtient ainsi plus d'énergie et de fraîcheur. L'influence des lignes principales est immense dans une composition." Here Seurat found that the basis for compositional unity resides in certain coloristic linear laws.

In 1889 Seurat dictated his ideas of these laws to Jules Christophe with the following words: "L'art c'est l'harmonie, l'harmonie c'est l'analogie des contraires (contrastes) — l'analogie des semblables (dégradés), de ton—de teinte: c'est à dire le rouge et sa com-

plémentaire: le vert, l'orange et le bleu, le jaune et le violet; de la ligne — c'est à dire la direction sur l'horizontale. Les diverses harmonies sont combinées en calmes, gaies, tristes; la gaïeté du ton, c'est la dominante chaude de ligne — les directions montantes (au dessus de l'horizontale); le calme de ton, c'est l'égalité du sombre au clair, du chaud et du froid pour la teinte — de l'horizontale pour la ligne. Le triste de ton, c'est la dominante sombre de teinte, la dominante froide — et de ligne les directions abaissées." (Burlington Magazine 1920, p. 121. Essay by André Salmon)

Seurat thus applied himself to the task of changing his naturalistic make-up to become an abstract perceiver, and his attempt is one of the most interesting experiments an artist ever has made with his own psychology. His procedure was to absorb each single subject by making simple studies of it, which through repetition possessed an increasing degree of abstraction. He was in this way able to prepare for the final composition. Yet his hope to reach abstract unity conflicted with his color theory, which, after all, was only a further development of the old concept of surface reactions, and in consequence, he would have been forced to divest himself of this method in the end if he wanted to succeed.

Unfortunately, a premature death interrupted his promising career when he was just beginning to gain a spontaneous and psychologically unified grasp of his observations.

He saw the motif in motion and how, through color and line, forms are associated, but he missed the point of understanding how complete unity is achieved. He did not yet see that this depends not on the mastery of optical laws but on imaginative control.

The few pictures which he has left remain the important achievement of a man who was endowed with a penetrating understanding of life, an incisive intellect through which he rose in his aesthetic thinking to heights formerly unknown.

Reproduced on following page:

UN APRÈS-MIDI À LA GRANDE JATTE

Un Après-midi à la Grande Jatte *by* Seurat

On the slope of the Seine, which runs from the left to the middle background, men, women and children are seated under trees, facing the enchanting spectacle of the river on a summer day. Sail and row boats are gliding over the water; at the left a young girl is fishing with a rod; a workman in a red blouse is reclining comfortably on the grass. From the right a pair of promenaders, a lady and gentleman, both elegantly dressed, leading a monkey, as was then the fashion, walk slowly and with deliberation under the trees. In the background other groups are seen chatting leisurely with that poise and grace so characteristically Parisian.

Seen through the vibration of diffused light, all the forms seem to be dissolved in the warm atmosphere, yet each individual form is observed and seized in its particular traits. With nervous alertness the silhouettes and masses are clearly defined and grouped in a well-balanced composition. Seurat has here applied his system of horizontals in relation to verticals. Posed on the horizontal base of the canvas, all forms in the picture tend upward, reinforced in this tendency by the verticality of the figures whose outlines are attracted to the urging parallelism of the trees.

On canvas, 1884

Height $27\frac{3}{4}$ inches, width 41 inches

FORMER COLLECTION

Felix Fénéon, Paris

PUBLISHED

"Die Entwicklungsgeschichte der Modernen Kunst" by Meier-Graefe, vol. I, p. 232.
vol. III p. 102

"Georges Seurat" by Walter Pach, p. 22

Galleries Bernheim-Jeune, Paris, 1920, Catalogue No. 22

EXHIBITED

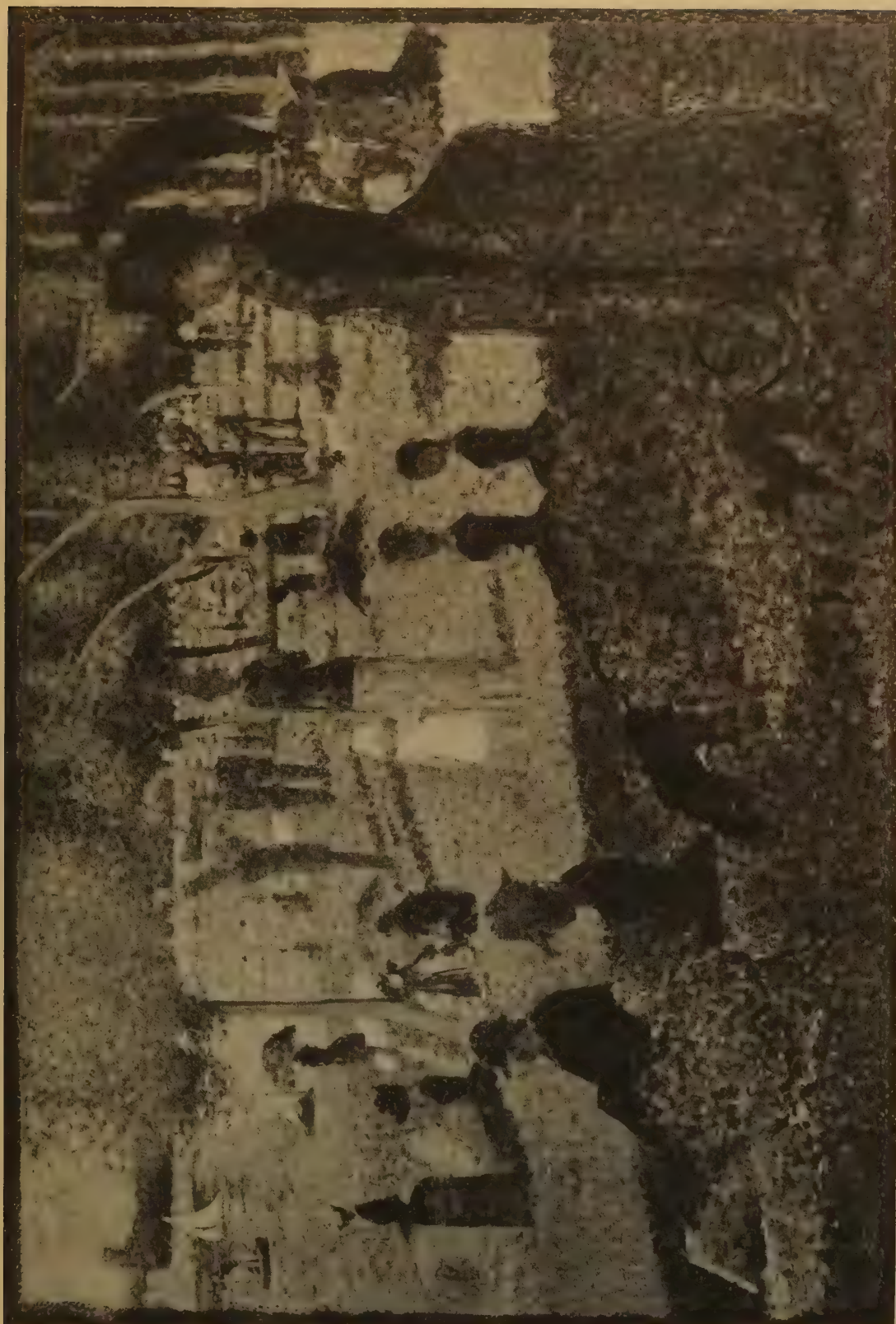
Indépendants, Paris, 1892

Bureaux des Revue Blanche, Paris, 1900

Bourgeois Galleries, New York, 1918

Metropolitan Museum of Art, New York, 1924

A larger version of the same subject is in the collection of Mr. Frederick Bartlett, Chicago (now in the Chicago Art Institute).



HENRI ROUSSEAU

Henri Rousseau was born in 1844 at Laval (Mayence) the son of a laborer. As a young man he was employed for some time in a grocery store; he served in the army, and participated as a military musician in the Mexican expedition. In 1870 he was a sergeant in the French army, and after demobilization was given a position in the toll system of the city of Paris.

His simple nature was not fitted for such work, and as two other officials by the name of Rousseau were in the service, instead of receiving the usual title of "gabelou," he was nicknamed the "douanier." In the meantime he married and became the father of a daughter. His wife died and he remarried. After his retirement from the city toll system, his wife opened a small shop in which she sold writing supplies and her husband's pictures.

Many anecdotes are current regarding Rousseau's beginnings as an artist. His friend, Alfred Jarry (called "père Ubu"), who came from the same neighborhood as did Rousseau, is credited with being the first to encourage him to paint. Others relate that Gauguin made a wager that the first absolutely naive man would make an excellent painter; friends selected Rousseau for the experiment and he turned out to be a great artist. "Si non e vero, ben trovato." Guillaume Apollinaire credits Rémy de Gourmont with having discovered Rousseau. I am inclined to believe that Rousseau painted from childhood, because some of his early pictures have the earmarks of child art. In time, the control of his mind and technique increased and in his old age developed to complete mastery. Still, the historians will have difficulty in establishing the exact chronology of Rousseau's works on account of the artist's curious mental disposition. He considered painting not so much as an art but as a *métier*, like any other. When he received an order for a portrait or a landscape, the question of payment dictated the result. If the patron paid well Rousseau painted a good picture; if the patron was stingy, the quality of the work was in accordance.

Yet, during the whole of his life material advantages were of small importance to him. He made just as much money as he needed by giving music lessons, teaching drawing and painting, and copying papers for a lawyer. He played the violin and flute well, wrote poetry, and once offered a play to the Comédie Française, which was refused with the polite remark that the expenditure of trying it would be too great.

Rousseau was a regular exhibitor at the "Indépendants" for thirty-four years with only two exceptions, and his work was yearly the point on which the derision of journalists who wished to write against modern art was focused. Ridicule followed Rousseau until his death, just as the reputation of an anarchist pursued Cézanne. Finally the overwhelming impression of his later pictures brought Rousseau recognition within a limited circle of artists and writers and the people of the quarter of Plaisance, where he resided.

Guillaume Apollinaire, Odilon Redon, Picasso, Marie Laurencin and several other French artists must be credited with having recognized Rousseau's genius. Guillaume Apollinaire, in his book, "Anecdotes," gives us a graphic picture of the douanier, which throws light on so many peculiarities of his character that it is worth reproducing in part:

"The douanier was discovered by Alfred Jarry, who was acquainted with Rousseau's father. But really, I believe the simplicity of the man had fascinated Jarry more than his qualities as a painter. It was Rémy de Gourmont who was, undoubtedly, the first to encourage the work of the 'primitif.' They met occasionally at various places on the left bank of the Seine where Rousseau played melodies of his own composition on his violin and made little girls sing songs in vogue at the moment. Music afforded the inspiration to painting for Rousseau as did the proverbial violin of Ingres. Without the violin of the douanier we would not have seen those strange scenes, which are the unique contribution of American exoticism to the plastic arts. Rousseau had, indeed, been in America where he served in the French army during the Mexican war. When he was questioned on this epoch in his life, he seems not to have remembered anything other than the fruits which he had seen there and which the soldiers had been forbidden to eat. But his eyes preserved other memories: the forests of the tropics, monkeys and fantastic flowers. War played an important part in his life. During 1870 the presence of mind of Sergeant Rousseau was instrumental in saving some unknown town from the horrors of civil war. He loved to relate in detail the circumstances of his act, and his voice, like an old man's, had curious proud inflections when he told the story of having been acclaimed by the shouts of people and army: 'Vive le sergent Rousseau.'

"Those who knew Rousseau remember his disposition to believe in ghosts. He had met them everywhere and one of them had tortured him for more than a year, during the time when he was in the customs service. Following a complicated affair of a check, which he had not understood well, Rousseau once was condemned by the 'cour d'assises.' Nevertheless, he profited by the Béranger law. He had been imprudent rather than criminal, having been misled by a former music pupil. When Rousseau heard that he had benefited by the law of postponement the douanier could not conceal his joy and answered with great politeness, 'Mon président, I thank you, and if you will allow me, I shall paint the portrait of your wife.' This affair afflicted his old age.

"He was always in love. First with a Polish lady, and then two women of whom he has left us simple and gracious portraits. At sixty-four years of age he fell in love with a woman of fifty-four who asked him to marry her. He went to her parents to ask for the hand of their daughter but they would not hear of it, saying that he had been convicted in a court of law and that he was a ridiculous painter. The douanier was desolate. He went to his friends to ask for certificates guaranteeing his talent and honesty. Touched by his dilemma, I wrote such a certificate. His dealer, M. Vollard, also wrote one for him on 'papier timbré.' I believe that the girl did not like him. He paid five thousand francs one day for jewels which he gave her, and she did not even attend his funeral.

"Rousseau lived miserably and laboriously after he began to paint. He painted many portraits for small merchants of Plaisance. During the last years of his life foreigners began to buy his pictures. Vollard ordered some from him and the douanier knew a little comfort. But only for a short time. Love had made him extravagant and obliged him to spend for his sweetheart all that he had put aside.

"Rousseau loved to give soirées. When he invited writers, painters, beautiful foreign ladies and girls of his neighborhood, his pupils would give a little concert, someone would recite verses and Rousseau would sing gay songs of his former years. After drinking a glass or two, one would go away happy to have passed a few hours in the company of such a good man.

"When he painted a portrait he was very calm. Before beginning, he would take the measurements of the sitter, noting the figures on the canvas and reduce them exactly to the size of the stretcher. To amuse himself while working, the douanier would sing songs of the time when he was employed in the toll service: 'Le Vin de Suresnes,' or 'Aie, aie, aie, j'ai mal aux dents,' 'La Puce,' etc."

Rousseau's work gradually became better known and during the last years of his life one of his monumental jungle pictures was exhibited in a small room in the Salon d'Automne with one of Maillol's sculptures.

In 1908 Picasso gave a banquet in Rousseau's honor which has become famous in the annals of modern art.

Rousseau died in 1910 at the Necker hospital, in Paris.

*L'art primitif procède de l'esprit et emploie la nature.
La vérité, c'est l'art cérébral pur, c'est l'art primitif.*

PAUL GAUGUIN

Rousseau has been compared to Don Quixote, and no better analogy could apply to his mind—so impractical in the ordinary concerns of existence, so wise in art—even, so supremely wise. Where others succeeded, he failed, and where all the artists of our time failed, he succeeded. For a century artists have striven to again make painting a homogeneous instrument to be used without the restrictions of an official school or optical tricks. They circled around the problem without finding its center, and one day the solution was found by a man whom everybody considered a fool. During the disputes which dragged art from one theory to another, Rousseau quietly perfected his style by enlarging his vision of nature, men and animals, and finally dominated his observations and phantasy by the control of his mind. He encountered no difficulty in rendering his observations simultaneous. The certitude of a mind which knows exactly what can be achieved is impressed on all his work. He was and still is, therefore, more modern than any of the artists of the present time. Endowed with the gift of mental order, he created with such ease and lightness of touch that we must search in Oriental art for comparisons.

The appearance of such a personality signifies, therefore, nothing less than a revolt

against all our former conceptions. This revolution has been gaining in impetus since the Renaissance; it has been lost sometimes in the impasses of optical tricks and disciplines, gradually to recover its forcefulness. It is a revolution against idealistic asceticism that is followed irresistibly by sensualism; it is in fact the beginning of a new idea and an objective style, which found in Rousseau its first interpreter. He searched and observed nature with detachment and humor, saw life as it is and as it functions, as a creator and destroyer; and so dominating the situation he was able to identify himself with universal creative forces, which evoke to life with equal ease the organisms of nature and the images of the mind.

Rousseau's approach and method are natural to the child, to the man in contact with the earth, and to those who see beyond the dualism of ideas and instincts. His art is as old as the world, goes back in truth to the day when human beings first tried to transform their creative energy into images.

Reproduced on following pages:

THE JUNGLE (LION AND BUFFALO)

LE REPAS DU LION

The Jungle (Lion and Buffalo) *by* Rousseau

In sharp silhouette against the clear evening sky, palms of different kinds lift their stems and branches toward the sky. Dark hills loom in the distance. In the foreground, partly concealed by ferns and grass, a lion and a buffalo stroll quietly through the jungle, their eyes and ears alert to the dangers of the silent forest, which is mysteriously alive.

On canvas

Height $14\frac{3}{4}$ inches, width $17\frac{1}{2}$ inches

Signed at the left: H. Rousseau





Le Repas du Lion *by* Rousseau

Against distant hills, behind which the sun descends slowly, the jungle with its dense foliage rises with irresistible urge from a fertile soil. Luxuriant flowers play in contrasting radiance against the delicate, juicy green of large-leaved plants and trees. Below the sun, in the center of the composition, a lion is fighting a death struggle with a crocodile, and finding himself detected, he stares in astonishment at the spectator.

The whole composition is rushing skyward in rising parallels, modulated by the sloping hill and by the sinking sun, which carries the action in contrapuntal motion toward the dramatic fight of the lion and crocodile, stopping on the sharp edge of a green blade of grass, which serves as a final steady chord.

On canvas

Height 44 $\frac{3}{4}$ inches, width 63 inches

Signed at the right: Henri Rousseau

FORMER COLLECTION

Dr. Keller, Aachen, Germany

PUBLISHED

"Henri Rousseau" by Adolphe Basler, pl. 48

EXHIBITED

Museum of Winterthur, Switzerland, 1921

Bourgeois Galleries, New York, 1923

HENRI MATISSE

Henri Matisse was born at Cateau-Cambrésis (Nord) December 31, 1869. His first choice of profession was that of a barrister and he went to Paris in 1892 to take his final degree. Here his budding desire to become an artist became all-powerful and he abandoned the legal career for art. He received his first training as a painter at the École des Beaux Arts, studying under Bouguereau and Gérôme. He also frequented the studio of Gustave Moreau and the Louvre, where especially the art of Chardin was congenial to him. His first picture—a still life representing books and a candle—was entirely in the Chardin tradition. A few other pictures of this same type were shown at the Salon du Champ de Mars, several of which were bought by the Department of Fine Arts, testifying that he was considered sane, safe and respectable. Success was then assured and if Matisse had been willing to produce peacefully in the same vein, much struggle and misunderstanding would have been spared to him. But his temperament and intellect demanded a wider and deeper acquaintance with art and life than his study of the Eighteenth Century could offer.

Soon the Impressionists began to attract him. He went through an Impressionistic period, turned to Pointillism, touched Gauguin and found in Cézanne a resting point—for a short time. His searching mind wandered on. He tried to use the mechanistic theories of his time without falling into Cubism—he is in fact credited with having invented the word Cubism in derision. Still, for a few years he was under the influence of pictorial mechanism and his work shows the effect of experimentation. In the meantime he had exhibited in 1896 at the Nationale des Beaux Arts, after traveling for some time in foreign countries. During two years spent in Morocco he came in contact with oriental simplicity and the work of the primitives began to show him their abstract possibilities.

For some years, beginning in 1909, Matisse directed a school of painting, but renounced teaching when he saw that his numerous pupils were inclined more to imitate him than to find their own personality.

From 1910 to 1914 Matisse went through a period of the greatest experimental fermentation, and it was during this time that his most daring pictures were painted, creating a public opinion hostile to him and his work, which today still is working actively against the recognition of his genuine talent. A few years earlier he shocked visitors to exhibitions with his experiments in sculpture, a phase of work which he abandoned after a time.

Since 1903 Matisse has exhibited regularly at the Salon d'Automne, and a number of one-man exhibitions of his work have taken place in 1904, 1912 and 1918 in Paris, others in England, Germany, Switzerland, Russia and America. Russia possesses in the Tschoukine collection (Moscow) many of his principal works: the portrait of his wife, the Moor of the Riff, *Le Désert*, etc. Following the dispersal of the famous Stein collection in Paris, other works found their way to Norway, Denmark and America, demonstrating

how his personality, despite general hostility, has imposed itself on his contemporaries through the sheer force of his keen observation and vital sense of organization, which, although affected by experimentation, give a powerful impulse to all of his works.

Matisse lives in Paris and in the Midi.

Matisse's conception of space-function is more related to the Impressionists than to the abstract thinkers who followed them. However, his restless intellect was not satisfied with the limitations of his own temperament; hence he has searched during the greater part of his career for a method which could unify the disparate elements of his observations. He tried to follow Cézanne's form organization, and for a short time applied the method akin to the cubistic viewpoint, only to retire from the impasse as soon as he realized the consequences. Like all other artists of the younger generation, he went to Giotto, the Primitives, Oriental and Negro art for enlightenment on the methods of abstract organization. For some time he was under the spell of Henri Rousseau and the art of children in the hunt for the secret of abstract simplicity. In this way he unconsciously became the protagonist of a new form of retrospection, which tinted most of his work, during the period of development, with the element of struggle and conflict.

The psychological effect of this conflict expressed itself in a pessimistic and sardonic trend of observation, and although he was endowed with a rich coloristic sensibility which he developed to great perfection by the study of color-complementaries, his forms took on a distorted aspect, reflecting the wish to readjust the demands of his eye and touch to the clear understanding of a mind which saw that art must be homogeneous in all its parts. The theoretical ferment in his personality has strongly affected his younger contemporaries, and is responsible for much confusion and retrospection parading as modernism.

The result of a life filled with observations of man, life and nature has added to his former method a wealth of luminous harmonies which, combined with a dashing brush technique, gives to his later work the impression of unrestricted freedom and enjoyment.

Reproduced on following pages:

PORTRAIT DE FEMME ACCOUDÉE SUR UN FAUTEUIL

STILL LIFE

L'ÉTÉ—JEUNE FEMME DANS UN FAUTEUIL

Portrait de Femme Accoudée sur un Fauteuil *by* Matisse

Sitting in a yellow-brown armchair against a green background, a young woman, dressed in a greyish-white blouse, stares thoughtfully at the spectator. Her head reposes on her right hand; one of her dimpled fingers plays with a long curl which falls over her shoulder.

The work is conceived almost entirely in flat masses, with the exception of the body, which shows a slight effect of modelling. The curves of the forms lean with a caressing insistence one against the other, similar to the lines in Japanese prints.

On panel

Height 21 inches, width 18 inches

Signed at the upper right: Henri Matisse

FORMER COLLECTION

D. Kelekian, Paris

PUBLISHED

Burlington Magazine, 1920, p. 304, Essay by Roger Fry





Still Life *by* Matisse

Pink tuberoses with broad-rimmed leaves stand in a blue vase on a table with white linen. Behind the vase is an old fashioned mirror in a gold frame, in which various objects are reflected.

Conceived in broad masses, strewn with soft touches of the brush on the canvas, the contrasting play of delicate colors against sky-blues is rendered with the happiest result.

On canvas

Signed at the right: Henri Matisse 1920

Height 25½ inches, width 20¾ inches

L'Été—Jeune Femme dans un Fauteuil *by* Matisse

Against a flat pattern of leaves, green and rose against a cream sky, a young woman in a light summer frock sits facing the spectator. Passing beneath the brim of her round toque hat, the sun shines full on the left side of her face, and floods her dress with light.

Characteristic of Matisse's later Impressionist manner (since 1920) the whole composition is built up in patterns of rose and green and pink, heightened with vivid spots of black against a cream ground. In contrast with the flat ground, the body is allowed to retain its fullness, the discrepancy being softened by the dissolving effect of pervasive light.

On canvas

Height 21¾ inches, width 15 inches

Signed at lower right: Henri Matisse



PABLO RUIS PICASSO

Pablo R. Picasso was born at Malaga in 1881. The name Picasso was adopted by the artist (it was the name of his mother). His father was a drawing teacher, and through him the son so rapidly acquired the rudiments of the *métier* that he astonished his friends by the precocity of his talent. In addition to that of his father, Greco's influence is strongly manifest in his early work. In 1887 his family went to Barcelona, where he won the third medal at the Exposition des Beaux Arts. Later he spent some months in Madrid, where he published a review called "Renascimento."

Influenced from then on by Toulouse-Lautrec's style and Carrière's mentality, he sought his development in the sympathetic atmosphere of Paris, and attracted the attention of Guillaume Apollinaire, the poet and art critic who introduced him to the public.

Picasso owes much to the literature of pessimism, such as the writings of Mallarmé and Rimbaud, which affected his work. At the same time, Cézanne's intellectual influence in the direction of form organization is obvious; and finding Cézanne's ideas of cubes and cylinders realized in Negro art, Picasso and Braque applied their method in 1907 to their own vision. Picasso's idea was that through the use of cubes and cylinders, and dynamic lines and color complementaries as used by Seurat, he could create an art of perfect equilibrium which would replace the orgiastic tendencies of the Post-Impressionists. The movement which resulted from Picasso's attempt has been called Cubism, and has bred a number of other movements with a similar outlook.

By 1913 Picasso had gradually become realistic again, although the general plan remained cubistic. He also used pieces of paper and other material, interpolated in the general plan of his color arrangement, to arrive at a flat juxtaposition of color, and thus avoid the necessity of modelling.

By 1917 he seemed to have exhausted all the possibilities of Cubism, and has since then gradually re-entered reality, relying especially on the contour method to sustain the massing of the different forms of his composition.

No other artist in our time can look back on a more kaleidoscopic career than can Picasso, and if we did not already possess much literature regarding his life, the attempt to outline and reconstruct the development of his work, which superficially considered seems disconnected and illogical, would remain futile. Still, where apparent disorder reigns, we find on closer study a painter of decidedly forceful temperament, which has led him through the devious ways of intellectual escape around the circle of his own nature.

Picasso started in his youth as a draftsman of the Classicist type, but his impetuous temperament was not fully satisfied with this viewpoint, and he turned to Greco and Toulouse-Lautrec for aid in the direction of pictorial freedom. The literature of the French pessimistic school, which expressed the general restiveness and dissatisfaction of

the time, served him as a further stimulus in the same direction; the endeavor of writers such as Verlaine, Rimbaud, Baudelaire and Mallarmé to depict life as a drama, full of tragedy and comedy, influenced his work after his arrival in Paris.

Such a mentality was by nature inclined to theoretical speculation, and it is, therefore, quite plausible that after a wide review of former realistic methods he should also try his hand, like his predecessors, at solving the problem of abstract painting. Cézanne's theory about cubes and cylinders seemed the ideal solution. By reducing all his forms and compressing them gradually into geometrical forms, he thought he had found a new and perfect art. What remained was nothing else than another kind of naturalistic space concept consisting simply of links and angles, which make forms move mechanically in space.

The fear of nature during the Renaissance produced mechanical line rigidity, and the fear of the Post-Impressionists and their naturalistic organism produced the mechanistic asceticism of Picasso, called Cubism. His invention was, therefore, nothing less than a further mechanization of art, or rather the culmination of the Classicist tendency which started with the rigid laws of perspective. Modern painting has tried for one hundred years to escape from the consequences of optical and mechanical tricks, only to return again with Picasso's new theory to even greater complications. After trying for about eight years to perfect his discovery, Picasso's work reached such a state of nervous tension that a reversal was necessary. This reversal took place under the influence of Rousseau's art, the intrinsic importance of which as the actual solution of abstract thinking and imagery was by that time well understood.

In his later cubistic style, under the influence of Rousseau, Picasso juxtaposes all his forms in clearly defined patterns and finally emerges from Cubism in 1918 to return to his former naturalistic concept. The external changes which in the meantime his art had undergone did not fundamentally affect his psychology, and Cubism only added to his method a more sardonic trend of thought, a brilliant metallic palette and a more rigid use of lines, showing his inclination to an optical discipline. Since then he has reverted to Classicism, trying to reconcile Ingres' contour-discipline with the imaginative order of Rousseau, in order to evade the trap of naturalism.

Picasso is still in his forties, and his powerful and restless intellect makes it impossible to forecast his future development. A characteristic product of the transition period, standing between the past and the future, he still is bound as a painter by his initial training, which was purely naturalistic. Yet within the naturalistic concept and in moments of complete abandon to the images of his phantasy, when he has not been tempted to solve pictorial problems, he has created forceful works which will survive those in which he tried to discipline himself into a rigid state of mind.

Reproduced on following pages:

THE DANCER

FEMME ACCOUDÉE

PIERROT

The Dancer *by* Picasso

The head and shoulders of the dancer are turned in profile to the spectator. The pale morbid face arises out of an ocean of multi-colored skirts, in which dots and figures of dark blue are married successively with purple, red, white and orange on a ground of green. The pallor of the delicate face is enhanced by the hat of dark blue crowned with ostrich feathers. The fine chin rests on a white gloved hand.

The sparkling colors in the dress and background only serve to enhance the stillness of the face of purposeful intensity.

On canvas

Height 26 inches, width 20 inches

Signed at lower right: Picasso





Femme Accoudée *by* Picasso

A woman, squatting on the ground, body bent forward, knees doubled up, head resting on hands. The face is haggard, the eyes of an unnatural brightness, the cheeks hollow and feverish.

The color is laid on very thinly, with a seeming purposelessness which heightens its squalid character, the prevailing blue being streaked with browns and reds in the woman's skirt to act as transition to the hectic yellow of the face. The intensity of the face, in sharp contrast with the sagging folds of the woman's clothes, is reinforced by the bold, powerful outline of the bust.

A luminous blue passage at upper left provides happy relief for the all too somber character of the picture.

On coarse canvas

Height 24½ inches, width 18½ inches

Signed at upper right: Picasso

Pierrot *by* Picasso

Facing the spectator, a pierrot sits on a stool near a table. He looks tired and apprehensive. His head is slightly bowed and he pulls absent-mindedly at his right sleeve. A mask is in his right hand.

The fiery reflections of the red table-cloth and the heavy blue of the background play in flowing contrasts over the intricate design of Pierrot's costume, giving the impression of liquid fire running over his body.

On canvas

Height 26 inches, width 20 inches

Signed at the left: Picasso '18

A pencil drawing of the same subject is reproduced in "Picasso" by Maurice Raynal, 1922, No. 31



ANDRÉ DRAIN

André Derain was born at Chatou (Seine et Oise) June 10, 1880. After completing his attendance at the École Normale, he decided to study painting. Vlaminck and Derain became great friends at this time, both using the same studio at Chatou. Meeting Matisse, Picasso, Braque and Guillaume Apollinaire gave a new directness to Derain's mind. From 1914 to 1918 he served in the world war.

André Derain composed for the Russian ballet of Diaghileff the decorations for "La Boutique Fantasque." In these decorations he attempted to reconcile the spirit of Poussin with that of Henri Rousseau.

Like Matisse and Picasso, Derain has been preoccupied with a visual discipline through which he tries to overcome his initial impressionistic training. Following the example of his friends, he proceeds by reduction of optical facts, attempting in this way to attain the compactness of Giotto and the Primitives.

Gifted with a temperament of great solidity and energy, he has been a leader of the younger generation; but, his style being still realistic and impressionistic, he must be considered a further link in the latter movement; in fact, in some of his later work he returns to the conceptions dear to the Realists.

Reproduced on following pages:

STILL LIFE

PORTRAIT OF A BOY

PORTRAIT OF AN ENGLISHWOMAN

Still Life *by* Derain

On the brown wooden top of a table, between the rigid folds of an open paper package, lie part of a loaf of bread, a pear and a few plums, their round forms in contrast with the sharp angular folds of the paper.

Derain shows himself at his best in this little picture. He has succeeded in seizing his forms with a clear realistic grasp by coordinating them in sharp oppositions of warm and cool tones.

On canvas

Height 7½ inches, width 10 inches

Signed at the right: Derain

In the private collection of Sam A. Lewisohn





Portrait of a Boy *by* Derain

A little boy dressed in a whitish blouse which leaves the throat exposed, faces the spectator, his eyes wide open as if dreaming. A small stubby nose and bent mouth and large cranium reveal a puzzled expression. Body and head stand out against a mottled background of light blue-grey.

On canvas

Height 11 inches, width 11 inches

Signed at the right: A. Derain

In the private collection of Sam A. Lewisohn

Portrait of an Englishwoman *by* Derain

Turned slightly to the left, a woman of about thirty years of age is seated erect, absorbed in her thoughts, which seem to drift into the far-away distance. A stubborn thin-boned face, with sharp-edged nose, compressed mouth and weary eyes, reveals through its nervous, relentless intensity the drama which seems to take place in her mind. From the base of her lap, where her hands play aimlessly with pink flowers over a white and blue dress, her robust body with square powerful shoulders arises menacingly into a long, muscular neck, which is crowned with the tragic mask of a volcanic nature, burned in the cold passion of an inner struggle. Straight brown hair covered with a kerchief stands out against light green foliage. To the right, the sky of turquoise blue widens the space of the scene into the luminous distance.

With this remarkable portrait Derain has entered the ranks of the great students of character, which began in our time with Goya and Manet and ended with Cézanne and van Gogh. Indeed, here we feel again something of Vincent's tragic conception of life: a supreme futility reigning over all mortals, who aimlessly try to emerge from the circle of their instincts. Derain put his profound observations on this canvas in light and rapid touches, indicating with the greatest delicacy—like a Chinese painter—the hands, the breathing body, the landscape, and elaborating with meticulous care the neck and face, wherein the drama is powerfully centered.

On canvas

Height 41 inches; width 26½ inches

Signed at the left: A. Derain



MAURICE DE VLAMINCK

M. de Vlaminck was born in Paris, April 4, 1876. His family is of Flemish origin. From his father he learned to play the violin, which served as a means of livelihood until he was thirty-five years of age. During these years of hardship he devoted much time to athletics and gained several bicycle championships.

Frequent bicycle excursions awakened his love of nature, and his mind gradually turned to painting. He never expected to use his art as a means of livelihood, and only when success came to him spontaneously did he decide to give up his other occupations. His work for that reason has a playfulness which is absent in most of the French paintings of today.

Reproduced on following pages:

STILL LIFE

LANDSCAPE

Still Life *by* Vlaminck

On a table stands a large porcelain bowl filled with grapes, pears and a banana. Vlaminck gave vent in this vivacious work to his decorative verve, which reminds us, by its ease and sense of balance, of work done by the great French decorators of the Eighteenth Century.

On canvas

Height 23 inches, width $28\frac{1}{4}$ inches

Signed at the right: Vlaminck





Landscape *by* Vlaminck

In the center of the picture, a house with an open space before it. From the left, woods approach, while on the right two large trees with bulky trunks invite the eye to lose itself in the distance.

Set down with the utmost playfulness, the splashes of green and red and yellow are controlled by cool areas of blue, passing from the opaque slate-blue shadows of the foreground to the liquid blue of the sky.

On canvas

Height 23 inches, width 28¼ inches

Signed at lower left: Vlaminck

MARIE LAURENCIN

Marie Laurencin was born in Paris, October 31, 1885. She attended the Académie Laury. She exhibited for the first time at the "Indépendants" in 1906. She belonged to the "Cercle Apollinaire," where the following artists and writers met: Max Jacob, Picasso, André Salmon, Derain, Braque, René Dupuy, Louis Codet, Fernand Fleuret, André Billy, Élémir Bourges, Roger Allard. Special exhibitions of her works were held at the galleries of Paul Rosenberg in 1921 and 1922, and at the exhibition of "One Hundred Years of French Painting," in Paris.

In the long procession of painters whose names cover the annals of painting during the last centuries, we find only a few women, and one wonders why women have not been able to contribute a larger share to the artistic output of the past. Only five outstanding women painters are known to us since the Renaissance: Sophonisba Anguisciola, Rosalba Carriera, Mme. Vigée le Brun, Berthe Morisot and Marie Laurencin. In contrast with her predecessors, Marie Laurencin has not tried to adopt a pictorial system elaborated by men, but her art is the spontaneous expression of herself, having evolved from childhood without the effects of self-consciousness, usually so pernicious from the age of puberty. She has kept the phantasy of her child life intact, life and experience adding to her imagination the subtle touch of sophistication and keen wit, without diminishing in any way her spontaneity.

Due to this rare good fortune she has become the first modern exponent of feminine art. The student of her work is led through a delightful fairy garden where little girls play wistfully with gamboling deer, or sit enveloped in a luminous atmosphere looking into the mirror of their phantasy where strange and incomprehensible images appear in the flow of an elemental urge. Marie Laurencin is, as the French say, "tout-à-fait femme." She paints herself and not the outside world, whose forms serve as a clothing for the symbols of her instincts. Standing at the opposite pole from Henri Rousseau, who objectively crystallized his observations into intellectual order, she is the first painter who has been capable of reaching beyond the absorbing tendencies of naturalism (which Renoir had already advanced to a high degree of perfection) to a point where complete mental abstraction is reached.

That this achievement was made by a woman and not by a man is significant—an indication that the absorbing function of color is par excellence a feminine attribute. Regarded from this angle, the evolution of modern psychology, since Leonardo, has been stamped with feminism, and the struggle between absorbing optics and luminous projection becomes in this way comprehensible. The examples of Marie Laurencin and Rousseau show, therefore, the fundamental differences in the use of vision, and consequently of color, which underlie the creative activities of men and women—their example paving the way for a further liberation of both types of art—that is, the adoption

of complete mental abstraction in its dual aspect, which Delacroix had sensed, Daumier and Cézanne grasped, and which was to be finally perfected in its intellectual and sensorial aspect in our time.

Reproduced on following page:
THE HUNTER

The Hunter *by* Marie Laurencin

Before a fairy landscape, where a few houses with pink roofs emerge from woods, a young girl in a pink dress passes by, running on the tips of her toes as if she were flying through the air. With her left hand she holds a deer by the horns, which tries to escape. She glances enigmatically at the spectator. To the right is a pool crossed by arches.

On canvas

Height $25\frac{1}{4}$ inches, width $31\frac{3}{4}$ inches

Signed in the upper right corner: Marie Laurencin, 1921



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11/21

SCULPTURES

RENÉ FRANÇOIS AUGUSTE RODIN

R. F. A. Rodin was born in Paris, November 12, 1840. His father came from Normandy and his mother from Lorraine. At the age of fourteen Rodin showed a decided talent for drawing, and shortly afterward entered the *École des Arts Décoratifs*. There he met Whistler, Fantin-Latour and Alphonse Legros, and received a few lessons from Carpeau, who was then professor of the modelling class. The school still was under the influence of the Eighteenth Century methods, which had in the beginning a distinct influence on Rodin's mentality and style.

Rodin attacked his *métier* with an incredible appetite for work—painting, modelling and drawing incessantly. In his eighteenth year he tried vainly to enter the *École des Beaux Arts*, but as his parents were poor he was forced to make a living by working for an "ornemaniste." He also became a workman for a sculptor and thus acquired a technical training far exceeding the casual acquaintance with stone and bronze which is usually possessed by the professional sculptors of today.

Rodin exhibited for the first time at the Salon of 1864, a bronze head, "*L'Homme au Nez Cassé*"—a work still under the influence of the antique. After the Franco-Prussian war he departed for Belgium, where he executed, with his friend, Van Rasburg, a monument for Antwerp in honor of one of the city's mayors. Of other works executed during his five years' sojourn in Belgium, "*L'Age d'Airain*" is the most important—it was exhibited at the Salon of 1877 under the title: "*L'Homme, qui s'éveille à la Nature*," and was violently attacked on account of its unrestricted realism. An extensive polemic followed which ended in Rodin's merit being recognized by the *Sécrétaire des Beaux Arts*, who gave him an order for a monument, which was the beginning of the "*Porte d'Enfer*." In the year 1876 Rodin went to Italy, whence he returned with a vivid impression of Donatello and Michelangelo. In 1878 he made a long trip through France visiting the cathedrals, with the result that the subtle charm of Gothic art was added to his style. From this period dates his greatest achievement, and it seems as if a wave of creative fire had seized him which was arrested only by his death.

During the period from 1879-93 he executed the life size sculpture: "*The Creation of Man—Adam and Eve*," the important bust "*Bellone*," and busts of S. M. Henley, Jean Paul Laurent, Carrière, Belleuse and Alphonse Legros. Still Rodin was forced to make his living by other means, and for this purpose he entered the porcelain manufactory of Sèvres. It was there that he worked for years on the "*Porte d'Enfer*," a theme derived from Dante. This monument was crowned with the statue of Dante himself, a theme which was later transformed into the famous "*Penseur*" now placed before the Pantheon.

From 1884 to 1896 the extent of his activity was prodigious, the outstanding accomplishment being the monument of Victor Hugo completed in 1896. During the same year the statue of Balzac appeared at the Salon, ordered by the *Société des Gens de Lettres*. A heated dispute arose as to where the statue should be placed, and Rodin was so painfully

surprised by the controversy that he withdrew the statue from the exhibition. In 1900 he arranged a retrospective exhibition in a specially constructed pavilion in the Place d'Alma, which was instrumental in establishing his fame as one of the great artists of our time.

In 1914 he published his book on the cathedrals of France.

He died on November 17, 1917, at Meudon.

Rodin's activities as a sculptor were dominated by two literary figures and two sculptors, who stood watch over his life, determining the character of his style and his mental development. On the one side were Dante with his "Divina Commedia" and Baudelaire with his "Les Fleurs du Mal;" on the other, Donatello's trenchant realism and Michelangelo's visions of a struggling world. He adopted their conflicts, adding them to his feverish wish to transcend the limits of palpable living matter. Especially congenial to him was the aesthetic sensuality of Baudelaire, and like him, Rodin wandered through the labyrinth of man's loves and fears, desires and terrors, never to find a point of rest.

All the gradations of sense-exaltation from extreme ascetism through the springlike fields of budding desires to bacchanalian orgies were translated by him into clay, marble and bronze. In consequence his style became the expression of forces which flowed without transition one into another, determining the forms in undulating contrasts of light and shadow, rich in surface beauty but without a clear structural interconnection. Rodin belongs, as Huneker has pointed out, to the tormented choir of souls whose work is colored with the bitterness of disappointment—he is one of the last Romanticists, like Carrière, Redon and others who sought an exit from the circle of the modern psychological development, extreme naturalism, without being able to find the issue.

Reproduced on following page:
THE DANAÏD

The Danaïd *by* Rodin

Half kneeling, half lying, the Danaïd watches, in utter dejection, the water vanishing from her sieve.

Executed in marble, which shows all the delicate nuances of surfaces and texture.

Made in 1890

Height 9¼ inches

Signed on the base: A. Rodin

PUBLISHED

"Auguste Rodin, L'Oeuvre et l'Homme" by Judith Clodel, p. 30

"The Art of Rodin" by Louis Weinberg, no. 9



ÉMILE ANTOINE BOURDELLE

É. A. Bourdelle was born October 30, 1861, at Montauban (Tarn et Garonne). His father was a master wood-cutter, and gave the young Émile his first lessons in the métier of a sculptor. From a pupil of Ingres he learned drawing in an atelier above the Musée Ingres, in his home town. When he was fifteen years of age, his father sent him to Toulouse to study at the Beaux Arts, where he advanced himself in sculpture and also learned the rudiments of painting.

In 1885 he went to Paris, where he became a pupil of Falguière. He took a studio next to Dalou, where he lived until Dalou's death in 1902. Before this, in 1900, he met Rodin, who, seeing his ability as a worker in marble, charged him not only with the execution of sculptures in stone, marble, etc., but permitted him to work from the model in his atelier. In 1909 Bourdelle left Rodin to go his own way.

Bourdelle is commissioned at present with the execution of numerous monuments for France and other countries.

WORKS

Monument of General Alvéar

Bas-relief for the Theatre of Marseilles

Frescoes and reliefs: Théâtre des Champs Élysées, Paris

France Saluting the Arrival of the American Army

Reproduced on following pages:

BUST OF A YOUNG WOMAN

HERAKLES

Bust of a Young Woman *by* Bourdelle

Seen full face with dainty mouth and vibrant nostrils, her dreamy eyes half closed, she seems to express a rich, animalistic nature. Her strong, healthy neck rises gracefully from the bust leading to fruit-like cheeks and a well-formed forehead.

Height 13 $\frac{3}{4}$ inches

Signed: Bourdelle





Herakles *by* Bourdelle

Kneeling on a rock, his left foot firmly implanted against a large protruding rock, Herakles leans backward to draw his bow, which he holds in his uplifted left hand. His eyes turned upward are concentrated with energy on his prey in the air. The body is strained to its greatest effort, the muscles standing out bulkily.

Height 11¼ inches, width 19 inches

Signed at the right, on the rock: Émile Antoine Bourdelle

A larger version of the same subject is in the Metropolitan Museum of Art, New York

ARISTIDE MAILLOL

Aristide Maillol was born December 8, 1861, at Banyuls (Roussillon) in the Pyrenees, the descendant of a family of fishermen and smugglers, who turned in the preceding generation to wine culture. Until the boy grew up he lived with his blind grandfather, attended the school of the village, and later that of the city. In 1882 Maillol, who already had shown an inclination for art, went to Paris to study at the École des Beaux Arts under Cabanel. There he painted pictures for ten years. He then met Puvis de Chavannes, but did not receive any encouragement from him to become a painter. At the same time he began to make cartoons for tapestries which pleased Maurice Denis and won for him the friendship of Gauguin. In this way he passed six years, partly in the making of tapestries, partly in the modelling of earthenware, and not until his fortieth year did he turn to sculpture.

Maillol lives during the winter in Paris (Marly-le-Roi) and in the summer at Banyuls.

Reproduced on following page:

JUNO

Juno *by* Maillol

Seated on the right thigh, a nude female figure of opulent forms bends slightly forward, the right arm lifted in the direction of the head. The left leg rises in a sharp angle from the base of the right leg, making, together with the bulk of the body, a powerful concentric composition.

Maillol demonstrates clearly in this little masterpiece his conception of continuous form-motion, leading from one muscle-curve to the next, fusing in a harmonious silhouette.

The little bronze is a fragment; the head and left arm as well as the right hand are missing.

Height $5\frac{1}{4}$ inches

In the private collection of Sam A. Lewisohn

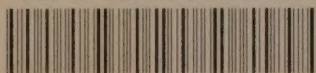
A lithographic study for this bronze with slight variations in the position of the right arm and left leg is published in "Eaux-Fortes et Lithographies Originales," Galerie des Peintres-Graveurs, E. Frapier, Paris, No. 38.



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